MUSIC PROGRAMS IN PERFORMING ARTS HIGH SCHOOLS: CURRENT STATUS AND IMPLICATIONS FOR FUTURE DEVELOPMENT

By

JERRI GOFFE

A DISSERTATION PRESENTED TO THE GRADUATE SCHOOL
OF THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

UNIVERSITY OF FLORIDA

1991

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ACKNOWLEDGMENTS

The author wishes to thank the members of the committee for their advice, encouragement, and patience. Without their support, this project would not have been possible.

This project was also dependent upon the participation of music department chairpersons in performing arts high schools for its success. I wish to express my sincere appreciation for their sacrifice of time in completing the survey.

I also wish to thank the Palm Beach District Schools for allowing me to take a leave of absence in order to pursue the doctoral degree. I thank my students, both former and present, for their support and sacrifice while I completed this project.

Most of all, I thank my family. The emotional and financial support of my parents was crucial in the success of this project. I also thank my husband, Scott, and my daughter, Ashley, for their unending patience and assistance in the completion of this dissertation.

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Abstract of Dissertation Presented to the Graduate School of the University of Florida in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy

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By

Jerri Goffe

August 1991

Chairman: Dr. Charles R. Hoffer
Major Department: Music

The purpose of this study was to obtain information about music programs in performing arts high schools. A survey of forty-one performing arts high schools in the United States provided the data. Topic areas included type of school, philosophy, admission, curriculum, staffing, facilities, equipment and support materials, budget, relationship with professional music community, policies, additional information, advantages, and problems.

Responses indicated that the majority of performing arts high schools are magnet schools (80.5%) with 500 or fewer students (58.5%), are housed in renovated traditional school buildings (61%) that lack adequate space and performing facilities, and are staffed by a combination of full-time certified teachers and part-time artist-teachers. All schools indicated a multi-faceted student selection process, and the majority indicated audition as the primary consideration.

A review of the philosophies of performing arts high schools revealed a variety of philosophies. Although a majority of schools stress arts and academics equally to prepare students for arts and non-arts career options, others admit and train students solely based upon potential as career performing artists.

Goal statements provided by the majority of music departments indicated commitment to the training of the total musician through the offering of in-depth training usually not available in traditional high school music programs. Statements also revealed a commitment to prepare students for lifelong participation and enjoyment of music as a vocation or an avocation.

Identification of advantages of specialized arts school music programs revealed the special quality of the learning environment. Respondents reported that the community of talented individuals gathered in the performing arts schools serves as inspiration to both students and staff.

Major problems revealed by respondents included lack of funds and lack of support from school boards and colleagues. Music department chairpersons noted the difficulty of explaining the high cost of specialized music instruction to financially restricted school systems. They also reported a continuing problem with obtaining the support of music educators in traditional high schools with regard to recruiting qualified students to arts school music programs.

CHAPTER I
INTRODUCTION

Because the educational system serves such a varied student population, it has grown increasingly difficult for the musical needs of all students to be met in the traditional high school music program, and the population served has become increasingly diverse. Music is recognized as an important part of the general education of every student (College Board, 1983), and is included in the curriculum in a more systematic way in the early grades. As a result of the broader base of music education now taking place in the elementary and middle schools, there is a greater diversity of interest and ability in music as students reach the high school level. Students who show a special interest and ability may not be able to realize their full musical potential without specialized training. The need for alternative music education has led to the development of many performing arts high schools throughout the United States. In fact, the number of specialized schools for the arts, both elementary and secondary, has grown from only five in 1970 (Curtis, 1986) to over one hundred today (Wucher, 1991).

Two educational reforms of the seventies, desegregation and education for the gifted, are largely responsible for

recent growth in the number of performing arts schools. Desegregation provided the impetus for many innovative educational programs implemented during the past two decades (Curtis, 1986). The magnet school movement is one such program. These schools are designed to draw students to the school center by offering specialized or innovative educational programs. Magnet schools may be developed around the performing arts, academics, sports, or other special areas. They can promote desegregation, as well as appropriate educational services for the uniquely talented student.

Magnet schools offer a choice to parents and students. Much has been written about alternative schools and the choice movement (Pipho, 1986). The choice factor empowers students and parents in a way usually reserved only for the rich. When allowed to choose the appropriate educational program to suit their needs, motivation and achievement seem to be heightened, according to Pipho. Magnet schools are closely linked to this philosophy, while at the same time providing a means to facilitate desegregation. Schools with particular curricular emphases such as the performing arts allow faculty and students to focus on areas in which the student is already motivated to succeed (Roth, 1981). This often leads to greater achievement and satisfaction. Goodstein, Hasselbring, Hawley, and Rosenholtz (1984) have indicated that teachers and students who feel greater

effectiveness take on more responsibility for effective teaching and learning.

Gifted and talented education has become an important concern in education. Educators have come to realize that there is great diversity among the student population, and that the same educational program is not best for every child. As a result, more attention is now given to the development of programs for the special learner. However, until recently the umbrella of exceptionality did not cover musically gifted and talented students. Since the advent of special "gifted" programs in the 1970s, increased interest has been shown in the development of programs to benefit these students. Performing arts schools have been developed and, in many situations, have demonstrated excellent results (Galbraith, 1985; Glick, 1985).

As with any new endeavor, the development of arts schools by primarily traditional school systems has not been without problems. Although necessary to the development of any new program, risk, experimentation, and invention are activities least encouraged by many administrators (Undercofler, 1985). Along with the promises of specialized musical training, there are many practical difficulties to be overcome. Some studies have attempted to gather information about aspects of the performing arts school movement (Curtis, 1986; Daniel, 1985; Feller, 1982; Goodman, 1987; Gray, 1981, Wucher, 1991). However, a review of the

literature has revealed no study or dissertation limited to the music program in these schools.

Statement of the Problem

Because of the growing number of performing arts high schools, an in-depth study and analysis of existing music programs in such schools is needed. Access to this information will allow for informed decision making on the part of arts school administrators and music educators, thus facilitating more effective teaching and learning. This study of the problem first gathered information about the current status of existing performing arts school music programs, and then synthesized the data and developed model curricula for new performing arts schools.

The purpose of this study was to investigate, describe, and provide data and replications with regard to the music program in performing arts high schools. A number of central issues have been identified in existing literature, but the findings are mostly general in nature and offer little specific information about the mechanics of establishing and operating successful music programs in performing arts high schools.

A fundamental issue concerns the purposes of performing arts schools (Levin, 1985). These purposes, whether stated or unstated, guide educational decision making. Purposes may include the need for pupil desegregation, enrichment,

preprofessional training in the arts, and public relations for the school system.

An additional area for investigation was the audition and admission procedures employed by the various performing arts schools. The possible linkage between the purpose of the school and type of admission/audition procedures revealed some useful information. Some arts schools, for example, utilize outreach programs to recruit and prepare students for the auditions themselves (Roth, 1981).

Perhaps the most important problem of the performing arts schools music programs is the curriculum. Much diversity was found in established programs offered to educate the gifted and talented (Cox, Daniel, & Boston, 1985). Often the only commonality was in the fulfillment of academic requirements for graduation. Course offerings vary greatly, with some schools employing college course descriptions and scheduling (Muller, 1988).

Another important aspect of the music curriculum in performing arts high schools is the issue of private lessons. There is little coverage of this topic other than its relationship to the employment of the artist-teacher.

In addition, the use of performing artists as teachers in arts school music programs was studied. Aspects of this issue included the following: (a) selection of artist-teachers, (b) percentage of artist-teachers and school system certified full-time teachers on the staff,

(c) working relationships and team teaching between artist and regular teachers, and (d) employment patterns of artist-teachers.

The study of music curricula also included an analysis of courses offered to determine content with regard to preprofessional technical training and creativity/discovery learning. If arts high schools are to aid in the training of innovators and new composers in music, then the curriculum should provide adequate avenues for such experiences (Sgorbati, 1985).

Additionally, the investigation gathered information regarding measurement and evaluation in music as it is practiced in performing arts high schools. Grading in the arts continues to be a difficult and controversial area (Stiggins, 1985). The information gathered from arts schools may serve to illuminate more objective ways of dealing with evaluation in music.

The relationship between arts high schools and traditional high schools often involves personal and professional dynamics between music educators (Galbraith, 1985; Graham, 1983). The effects of arts school music programs on the quantity and quality of traditional arts programs in the rest of the school district, as well as its budgetary impact, were investigated.

Other important support systems for the music program in performing arts schools include (a) facilities,

(b) equipment, (c) financial support from school system and outside sources, and (d) relationship with professional music community. Detailed information about these aspects was also gathered.

Finally, the study attempted to gather information regarding the policies of arts school music programs in areas of concern to all music educators. They are (a) requirement of minimum grade point averages to participate in performances and/or continue in the school, (b)) participation in contests and adjudication festivals, and (c) students working professionally as musicians while in school.

Limitations

Although some performing arts schools encompass the middle school and elementary grades, the majority focus only on the high school years. Therefore, to investigate that area involving the most activity, the performing arts high schools (9-12) were the population from which the sample for this study was drawn. The study was also limited to performing arts high schools in the United States. The findings of the study were not generalized to elementary or middle schools specializing in the performing arts nor to performing arts high schools outside of the United States. Although many traditional schools consider their arts programs to be superior or innovative in some way, the study

was limited to those schools officially and formally designated as arts schools.

A questionnaire, self-administered by music department chairpersons in performing arts high schools, was utilized for data collection. The survey or questionnaire method as a means of data gathering limited the generalizability of the findings to only those factors within the area of study. Further, since the study focuses on music programs, the findings were not generalized to other areas within the performing arts school.

Definitions

The following definitions of terms pertain to this study.

The arts are the four traditional fine arts areas - dance, music, theater, and the visual arts.

The resident school for the arts is a full-time boarding school offering a complete arts and academic program. Such schools may also enroll day students from the local area. These may be public or private (Galbraith, 1985).

The nonresident full-day school for the arts is a school with no provision for boarding students. Usually it is located in a metropolitan area. The school generally offers a complete arts and academic program. (See magnet school.)

The nonresident half-day school for the arts is the school that typically offers a half-day program in the arts only. Students remain members of their host school student body and often travel to the arts center each day.

The arts school-within-a-school is an arts specialty program within a larger comprehensive high school. These programs often exist side-by-side with a traditional arts program and share the academic program of the regular school.

The magnet school is designed to draw students through the offering of specialized or innovative educational programs. This allows choice or alternative education and promotes desegregation.

Applied music is the instruction of students in the technical and musical skills of instrumental or vocal performance. It is directed toward the acquisition of skills in solo performance. It may be taught privately or in small groups.

Artist-teachers are those individuals on the arts school staff that are primarily performing artists. Usually they do not hold degrees or certification in education, although they may hold certification from other organizations such as Music Teachers National Association (MTNA) or National Association of Teachers of Singing (NATS).

Pull-out programs are special educational programs which offer small group or individualized training such as applied music instruction. The student is removed periodically from another class in order to receive this instruction.

Fake books are collections of popular and jazz melodies with chord symbols and words. Such collections are frequently utilized by musicians in restaurants and nightclubs as a basis from which to improvise their own arrangements.

CHAPTER II
REVIEW OF THE LITERATURE

Introduction

This chapter contains an overview of the existing research on the performing arts schools in the United States. It is organized as follows: historical overview, educational rationale for the performing arts school, and review of contemporary related studies.

In an attempt to gather all of the pertinent data existing on this topic, many sources and methods for gathering information were utilized. Computer searches of Educational Resources Information Center, Dissertation Abstracts International, and Current Index to Journals in Education, as well as manual searches of The Education Index and The Music Index were completed. These searches covered a ten-year period. In addition, personal interviews with arts school music department chairpersons were utilized as research sources.

The Network of Performing and Visual Arts Schools was particularly helpful in supplying historical information and lists of current performing arts schools. The history of this organization will be presented during the discussion of the historical overview of performing arts schools.

Historical Overview

Galbraith (1985) is an excellent source of information in the history of the arts school movement in the United States. He has recently served as president of the Network of Performing and Visual Arts Schools, an organization which supports this educational concept. The Network is responsible for the dissemination of much of the information on current trends in the field, and since 1984 has published a newsletter three times annually. It contains timely information of interest to all arts educators.

The arts school idea is not a new one but has had most of its major growth since the 1970s (Eddy, 1984). Schools like the Interlochen Arts Academy, New York's LaGuardia High School for the Visual and Performing Arts, and North Carolina School of the Arts have long and successful histories. However, until recently, performing arts schools were considered prototypes that were not possible for most public school systems. According to Curtis (1987), there were only five arts high schools in the United States in 1970. By 1983, the number had risen to over eighty (Daniel, 1985). Today, Network of Performing and Visual Arts Schools claims over one hundred fifty individual and institutional members, with membership increasing each year (Carter & Jenkins, 1990).

These schools generally fall into five broad categories: (a) resident schools for the arts--full-time

boarding schools that often enroll day students as well, (b) nonresident schools of the arts--usually located in metropolitan areas and often referred to as magnet schools, (c) nonresident arts only schools--typically offer a half-day program in the arts only for students who remain members of the host school student body, (d) arts schools within-a-school subgroup within a larger comprehensive high school, and (e) summer schools of the arts, which are generally arts only and usually state supported, and may be resident or nonresident. There are many variations on these basic types, such as schools that stress only one art area or those that include high school and college on one campus. For the purpose of this study, all but the last type were considered.

In surveying existing arts schools Levin (1985) found that most were nonresident arts schools, and a great majority of these were originally created as a result of the magnet school approach. This approach was first designed to facilitate court ordered or voluntary desegregation efforts. In offering specialized or innovative training in the arts, these magnet schools were able to draw students to different school centers. This assisted in achieving a better racial balance, while at the same time fulfilling the needs of students to have an opportunity for training in a more artistic setting.

Levin also investigated the grade spans of existing arts schools. She found that they were nearly equally divided into the following groups: 4-12, 7-12, 9-12. The grades occurring most frequently were 9-12.

Curtis (1986) also surveyed the status of performing arts schools. He asked respondents to express concerns about the present or future of the arts schools. Respondents frequently cited the question of whether seventh and eighth grade students should be in a performing arts setting or the more traditional middle school setting. From the review of literature, it appears that this issue still merits further study, for little has been written about it since the study by Curtis.

Levin's survey (1985) also examined the expenditures per pupil in the arts school. According to the respondents, those expenditures ranged from $2,000 to $5,000 per pupil. Nonprofit organizations were frequently formed to assist in acquiring adequate funds, with over half of the well-established schools employing the services of such organizations. According to Dickinson (1987), the financial support of a nonprofit organization is central to the development and continuation of programs in many performing arts schools.

Additional research by Levin and others (Feller, 1982; Gray, 1981; Curtis, 1986) discovered historical trends in the structure and development of the performing arts

schools. In the study of curriculum, it was found that most schools offered studies in music, dance, theater, and visual arts. However, only about half of the schools offered creative writing. Arts schools were usually staffed by full-time certified teachers, with many part-time artist-teachers to augment the regular staff.

Most of the arts schools considered their educational function to be preprofessional training rather than the general arts education or enrichment approach that is found in most comprehensive high schools (Eddy, 1984). Students select the arts schools in order to focus and train in specific areas, and the preprofessional approach offers training at a pace equal to conservatory or professional life.

Although many arts school graduates receive generous scholarship assistance to continue their study at the college level, it appears that no long-range study of the career direction of these graduates has been conducted. However, arts school administrators proudly point out the successful careers of their graduates such as John Cheek and Ransom Wilson from the North Carolina School of the Arts and Pinchas Zukerman from the New York School of Music and Art (now merged with Performing Arts to form LaGuardia High School of Music and the Arts). Because of the successful employment and scholarship assistance that many arts school graduates receive, the performing arts school education is

seen as an excellent avenue of training for the young artist (Carpenter, 1987; Nelson, 1987).

The Network of Performing and Visual Arts Schools was established in 1983 to facilitate communication and improve the quality of arts schools in the United States. It began in 1981 as an outgrowth of a meeting of consultants who were assisting in the planning of a new arts high school in Los Angeles School District. During the meetings, the ten arts-school administrators who had been invited to participate realized that perhaps the greatest benefit of the meeting was the communication that took place between leaders in the field of arts-school education. They organized other meetings, and in 1983 bylaws were formulated and the Network was incorporated.

The purposes of the Network are as follows: (a) exchange ideas and solve common problems, (b) identify sources of funding, (c) facilitate exchange of faculty and students, (d) develop guidelines and standards for new and emerging schools, (e) serve as a liaison with accrediting agencies and associations of all arts disciplines, (f) advocate quality arts education, (g) identify the nature and needs of member schools, and (h) collect and disseminate research results regarding successful practices. The organization disseminates information through its newsletter Network News, which is published three times a year. The Network also hosts an annual conference devoted

to current practices and future directions of arts schools. The standing committees include membership and nominating, communications, advocacy, and liaison and development. Current and future research projects sponsored by the organization include program and accreditation standards. The Network has been and continues to be a major force in the development and quality of performing arts school programs (Galbraith, 1985).

Educational Rationale for the Arts School

There is much literature in the field of music and in general education to support the vocational/professional training idea inherent in the development of arts schools. It has been shown that these schools benefit the individual student, the school system, and the community (Gear, 1984; Glick, 1985; Johnston, 1986).

The National Education Association is a supporter of this concept, and it has produced many publications which cite the advantages of such a program. One such publication, authored by Tuttle and Becker (1980), delineates the following perceived needs of gifted and talented students that influence educational program development: (a) the need to use, develop, and understand higher mental processes, (b) the need to interchange and dialogue with their intellectual peers (this also applies to interests, talents, etc.), (c) the need for adequate space to develop their outstanding abilities, (d) the need to

develop life styles commensurate with their particular profile of abilities and talents, and (e) the need for the opportunity to assess their unique talent and interests. In addition, the characteristics of talented individuals do not always conform to the mold of other personality types (Bloom, 1985), and it is believed that these students can benefit from the special environment of the arts school. They often have different learning styles that can be efficiently utilized when the program is tailored to their special characteristics and abilities.

To investigate these special characteristics, Kemp (1981a, 1981b, 1982) completed a series of studies to examine the characteristic profiles of musical performers and composers. The final installment of the series culminates in the incorporation of the group profiles into a comprehensive model. Kemp concludes that all musicians share a common core of characteristics, which he calls "musicianship-linked." Some of these traits, such as introversion and intelligence, were found to be stable from childhood to professional life. However, other traits were found to be changing and reflective of temporary needs and demands. Kemp notes the importance of these traits as associated with musical development. Ego strength, personal control, and anxiety are among these important "unstable" traits that require careful nurturing. The performing arts school environment may provide an atmosphere conducive to

correct interpretation and development of the "musicianship-linked" characteristics.

The benefits of the arts school are not limited to its students. Many of those who oppose the arts school concept level charges of special privilege or elitism against it, arguing that such schools are not cost effective and therefore unfair to students in traditional comprehensive high schools (Levin, 1985). However, the arts schools concept can benefit traditional comprehensive high schools by helping both teachers and students (Graham, 1983). The presence of the extremely gifted and talented students can often present frustration for teachers and students in traditional schools. Teachers often cannot provide sufficient stimulating educational activity for the talented students. With gifted students removed to a special school, teachers can devote more time to the general school population and create programs that may better develop their musicality, according to Graham. The removal of the gifted and talented may help the general students to realize their own potential. They may be willing to play more active roles, rather than relying on the gifted and talented for leadership.

According to Glick (1985), the specialized arts schools provide a structure for ensuring that a quality arts education is provided to those students who need it. The community and society at large also receive benefits from

the arts schools. In the general educational system, too little attention has been paid to those professions whose work helps to enrich human existence. Glick indicates that recent studies on excellence in education have recognized the importance of arts education for all students (Adler, 1982; Boyer, 1983; College Board, 1983). She delineates a number of ways in which the arts schools can impact the community and the traditional school. For example, they allow the community to see the quality and value of the arts. Further, the staff and administrators may plan programs that reach beyond the confines of the arts schools. These programs may include outreach programs, touring performing groups, and arts-school staff providing inservice training for regular schools' arts teachers.

Related Studies

It is the purpose of this section to review related studies dealing with performing arts schools. Rather than merely presenting each study, this section is organized by issues encountered in the planning, initiation, and operation of performing arts school programs. Through this review it is possible to determine the general issues facing music educators in performing arts high schools. This information was subsequently used to assist in formulating the survey instrument.

It was found that most of the topics discussed in the literature relating to performing arts schools can be

categorized into two areas. First, there are those issues dealing with the philosophical bases of the performing arts school. These include need, function, and impact on comprehensive school programs. The second area deals with the operational issues of arts schools. This area contains many topics such as admission, recruitment, staffing, facilities, curriculum, and evaluation. While none of the studies dealt specifically with the music program alone, the findings were of much value in structuring the investigative instrument for use in the present study.

Philosophical Bases

According to Graham (1983), three of the most frequently cited problems in the literature deal with philosophical issues that should be resolved prior to the opening of arts schools. One of the first questions to arise in the planning stages of the arts schools is, "Should the public schools fulfill this need?" Often there are many after-school and community resources offering specialized training in the arts. Administrators may not see the need for performing arts schools when opportunities are being offered elsewhere in the community. It should be noted, however, that outside resources do not necessarily provide equality of opportunity for all students. Although the public schools can help to provide equality of opportunity, this depends on the selection procedures employed in admitting students to the arts schools, a topic that is

discussed in a later section. It is important, however, to establish during the planning stages that selection procedures will be designed to discover aptitude and potential rather than merely achievement (Castiglione, 1985). This is essential if the purpose and philosophy of the arts school is to meet the educational needs of all children.

Although most educators agree that the public school system has a responsibility to respond to the need for equal educational opportunity, the way in which this need manifests itself in the performing arts schools varies greatly. In many school systems, performing arts schools can only be established as magnet schools. These schools allow the school system to offer performing arts training at a more concentrated level than the enrichment program in the traditional school program. Nelson (1985) cautions against the use of arts programs for achieving social situations, such as desegregation. He says that the arts have served, and continue to serve the purposes of social engineering through the embodiment of ideals such as tolerance, understanding, and brotherhood. According to Nelson, "The greatest unfair burden placed on arts in education is the application of admission standards that have nothing to do with the arts. . . . Talent and motivation do not come in quotas" (p. 38). He further states that selection of appropriate admission procedures is vitally connected to the

philosophical issues of need and function of performing arts schools.

The second philosophical concern, that of school function, is usually discussed once the need for performing arts schools has been established. Although it may seem simple, the function of performing arts schools can often be a difficult area in which to reach agreement. Various administrators, arts educators, and committee members often have distinctly different views about the primary function of such schools. Some of the functions most often cited are the following: (a) preprofessional training for future artists, (b) tool for pupil desegregation, and (c) promotional showcase for the school system (Cox, Daniel, & Boston, 1985). Although it can be argued that all of these areas have merit, planning committees need to come to some agreement about their relative importance. It is crucial to the success of performing arts schools that adequate attention be given to the definition of mission and goals, both prior to the establishment of the schools and during their ongoing operation (Undercofler, 1988). As in any organization, communication is fundamental to the success of performing arts schools.

The third philosophical concern to be dealt with during the planning stages deals with the impact of performing arts schools upon arts programs in the regular or comprehensive schools that serve the same population. Many arts teachers

in traditional schools fear that performing art schools will take the most talented students from programs where they serve as inspiration for other students. The teachers also fear that administrators may see the arts programs in the regular schools as unnecessary once specialized programs for the arts are offered for the talented. This appears to be a legitimate fear. According to Graham (1983), "Assuming that the individual student receives a superior education, which better meets his or her needs and desires in the special grouping of the school for the arts, . . . is the benefit the individual receives in such an environment worth the loss of his or her example and leadership to the students in the mainstream high school?" (p. 26). Arts school administrators may find themselves faced with this question. Further research in this area may provide the basis for discussions and reasoned decisions.

Although the arts have been acknowledged during the past decade as a basic subject (Adler, 1982; Boyer, 1983; College Board, 1983; Goodlad, 1984), this still remains to be translated into real support and dollars for the arts in the education of every child. Regular arts teachers and school administrators should be encouraged to view performing arts schools as an addition to the system's arts education, not as a replacement for the arts programs in the comprehensive schools (George, 1985). The removal of the talented student from the traditional school's arts program

may actually provide additional opportunity for others to shine as performers. In addition, the range of talents will not be as wide in regular schools, thereby making the planning of instruction and activities more serviceable for regular arts teachers. Further, performing arts schools may serve as a resource of staff and students within the system to provide leadership and inspiration (Johnston, 1986).

Operational Issues

There are many other problems of a practical nature that concern performing arts schools. One of the first to be encountered is the student admission and selection procedure.

As previously stated, it is important that the admission policy reflect the mission and philosophy of arts schools. For example, if the school system is committed to equal educational opportunity for all students, it would not be consistent to rely upon selection procedures that are based solely on achievement in the specific arts area. On the other hand, it would be unfair to the student to encourage an arts career based only on expressed interest. Therefore, the burden is placed upon the faculty and administration of the arts schools to devise a selection procedure that is designed to discover potential rather than achievement alone (Castiglione, 1985).

Audition and admission committees must consider the many elements that influence the quality of performance, for

a complex support system underlies any performance. Care must be taken to not penalize the student who has innate ability but has not had the benefit of formal training, social support, or opportunities to express artistry. Castiglione (1985) illustrates the impact of various support systems in Figure 1. The use of the multi-faceted selection procedure gives consideration to this area.

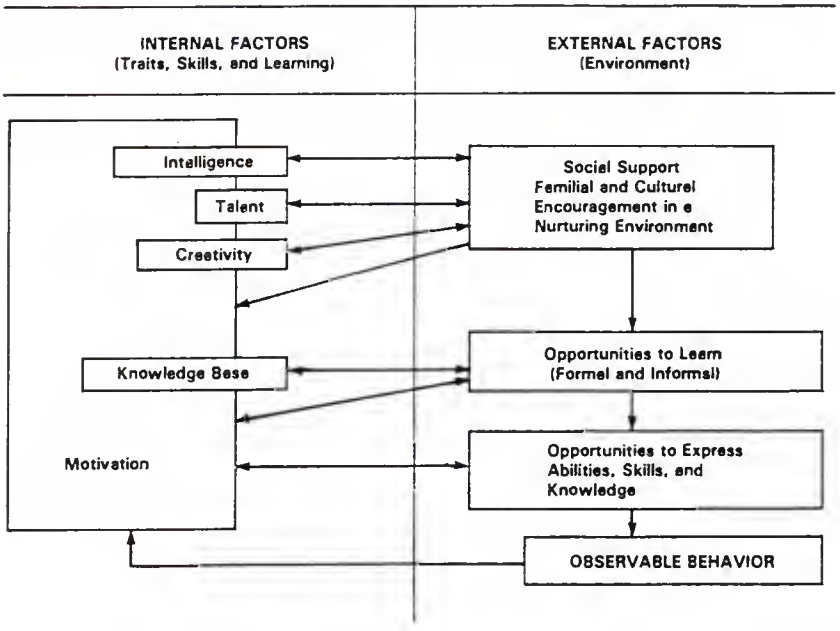

Figure 1. Factors Influencing Observable Behavior.

> From "Selection procedures in the performing arts: Performance, practice, and policy considerations" by L.V. Castiglione, 1985, Design for Arts in Education, 87(1), p. 32. Reprinted with permission of the Helen Dwight Reid Educational Foundation. Published by Heldref Publications, 4000 Albemarle St., N. W., Washington, DC. 20016. Copyright (c) 1985.

Nelson (1985) suggests that the best admission standards are those that are "empirically derived and subjectively applied" (p. 38). He also suggests that allowances be made for differing levels of prior training. Therefore, the use of the classic audition should be

expanded to include interviews with the candidate, recommendations from outside sources, and the use (where available) of aptitude measures to determine potential for future achievement. Although this may complicate and lengthen the admission process, selection decisions concern people, and so they should not be considered trivial or taken lightly.

It is difficult to recruit the "best and brightest" in the performing arts areas without creating resentment among other arts educators. This can have a devastating effect on the recruitment efforts. For example, jealous teachers may discourage talented students from attending the arts school or may lobby to cut funds for the arts school (Daniel, 1984). The support of traditional school personnel is vital to the success of arts schools, and it can often be assured only if certain steps are taken. These steps may include public acknowledgement of their support, as well as sharing the many special programs and activities that are a part of the arts school program.

An additional area to be considered in recruiting is the importance of emphasizing the quality of the academic program in arts schools. Some parents are wary of an arts education, fearing that it will not prepare students academically for college. Most arts schools do have full academic programs and prepare students adequately for

college majors in any field (Featherstone-Witty, 1988; Harris, 1985). It is often helpful to cite successful graduates, including those who have gone on to arts careers as well as those who have succeeded in other disciplines.

Daniel (1985) also emphasizes that arts schools must increase visibility throughout the school system and the community through communications and public relations. Arts performances should be shared with the community whenever possible. In addition, a cooperative relationship with the local press, television, and radio will lead to increased opportunities for public service announcements. Such activities are a central part of the overall publicity and recruiting effort.

Outreach programs can be an important part of recruiting, especially when established with the younger grades rather than those grades from which the arts school directly draw students (Daniel, 1984). The advantages are twofold: first, students are encouraged to enjoy success in the arts at a younger age; second, regular school arts teachers do not feel that arts schools are "stealing" their artistically talented students.

It appears that recruitment is central to the success of arts schools. Daniel (1985) recommends that arts school administrators establish a department of recruiting that would asses the school's needs, determine recruitment goals, and coordinate activities to accomplish those goals.

The practice of employing artists as teachers is often cited in the existing literature on the status of performing arts schools (Curtis, 1986; Daniel, 1984). The most detailed discussion of this issue may be found in an article written by Undercofler (1985) in Design for Arts in Education. He cites the following questions that are most often raised when dealing with artist-teachers: (a) Do practicing artists have the training necessary to work with students in a school setting? (b) How can practicing artists with no prior experience in schools be sensitive to school problems? (c) What sort of "baggage" will artists bring to an educational setting? (d) Will practicing performers eventually supplant certified teachers in local school districts?

A review of various articles dealing with the topic suggest that a mixture of certified teachers and artist-teachers can facilitate effective and exciting learning in performing arts schools. The recurring idea is that role clarification is essential before the artist enters the classroom (West, 1985). Feller (1982) cautions that it is important to look within the system to find teachers already working in the schools who, when freed from the constraints of the system, would be able to create a unique artistic product built on educational understanding. Both certifed teacher and artist-teacher must maintain the

proper balance of knowledge of specific discipline and the ability to communicate to students.

Practicing performers bring a perspective to their instructional duties, but it is important to remember that they are performers first, not teachers (Clark & Gipe, 1989). This fact can present a number of problems that need to be dealt with by the administrator to assure that students receive the best possible educational experience. For example, artist-teachers will have professional engagements that may take them away unexpectedly and for extended periods of time during crucial periods of the instructional year. These absences may leave the student without adequate instruction at the time of a recital, adjudication festival, or other public performance. It is essential to protect the continuity of the program. This may be accomplished through the use of contracts, team teaching, and meetings to ensure communication between faculty members. These extra measures are well worth the effort, as artist-teachers may be a means of attracting talented students to the school (Curtis, 1987).

When seeking an artist-teacher, administrators may look for certain characteristics that help in determining the performer's potential for success in the school setting. Among these are openness to new ideas, prior positive experience either as a teacher or a student, and personal flexibility. Experience in working in group situations like

chamber music ensembles also indicates potential as a teacher. West (1985) cautions against the sense of snobbery that is often found among teachers of the arts. He states that teachers, whether they are outstanding performers or not, have an obligation to understand the principles of how children learn and to apply that understanding to their music. The characteristics outlined above may help administrators recognize artists who are genuinely interested in teaching others.

Artist-teachers often have unconventional ways of communicating the principles and concepts of music. Administrators need to anticipate these potential problems and find creative ways to deal with them, for incidents in this area can create difficulties with parents or school officials. Although not a music episode, the following excerpt is enlightening with regard to the nontraditional approaches sometimes employed by artist-teachers. Undercofler (1985) relates the following personal experience:

> At the beginning of the second quarter of the 74-75 school year, I walked into the men's room near the visual arts studios and saw the painting teacher standing in the nude. When asked what he was doing in this state, he replied that he was introducing figure drawing to his class that day by teaching in the nude. Needless to say, he found another way to present the topic, but the episode demonstrated the need for artists to comply with standard public school practice. (p. 25)

Students might better obtain such instruction on a voluntary basis outside of the school day in cooperation with a local college or university. Therefore, the decision for students' maturity and readiness to be involved in the activity rests with the parents. Handling such situations in this way takes the responsibility, and thus the liability, away from the school and places it with the individual student and his family.

Research suggests that it is not the methods but the teachers that bring success to the curriculum (Janowski & Janowski, 1976). The selection of a balanced instructional team is the responsiblity of arts school administrators. To further enhance and facilitate the employment of artists and teachers, performing arts school administrators need to encourage collegiality between certified and non-certified teachers to ensure that the needs of the student are being met (Goodman, 1987). The faculty must be committed to academic success, artistic excellence, and the development of the whole human being. A thorough understanding of the specific arts area, human development, and standard public school practice assists teachers in fulfilling these commitments with intuition and good judgment. To achieve the proper balance of instruction, both regular and artist-teachers are needed in the performing arts school setting (Undercofler, 1985).

Facilities and equipment are areas most often cited by students and faculty of performing arts schools as inadequate (Curtis, 1987; Gray, 1981; Raivetz, 1980). Whether the facilities for performing arts schools are originally built as arts schools or renovated from existing buildings, careful planning prior to construction or renovation is vital. Administrators concerned with planning such facilities should consult with other arts schools, as well as several other sources that will be briefly discussed here.

Based on in-depth surveys and interviews, Gray (1987) offers a thorough discussion of the special needs for facilities and equipment for each arts area in performing arts schools. The music area has a number of special factors that need to be taken into consideration when planning the facilities for music learning and performance. Music teachers are in a position to be aware of these needs, and they should be included in the planning of the music facilities. During the planning stages, Gray cautions that the philosophy of arts schools must be kept in mind, for its implications for instruction will affect the specific needs in terms of rehearsal rooms, practice rooms, and performance facilities. He also stresses the need to plan for future growth of arts schools based on population growth trends and planned expansion of the programs.

A detailed discussion of every aspect of the music facility follows, including location and size of rooms, acoustics and insulation, special built-in storage for instruments and equipment, lighting, heating and air-conditioning, and music library and office space. In each area, attention has been given to the special needs of the music teaching and learning atmosphere. Gray's study is an excellent source for the planning of arts schools facilities.

The School Music Program: Descriptions and Standards (MENC, 1986) is also a useful source of information with regard to the facilities and equipment needed in the music area. Although not designed specifically for use in special schools for the arts, the document does delineate the needs of basic and quality music programs. It is published by Music Educators National Conference, and represents a consensus of the profession regarding physical facilities and other aspects of the music program. The stated standards for quality programs provide an excellent foundation for music programs in performing arts schools.

One of the notable features of the MENC document concerns size and number of specific rooms, temperature, humidity, air exchange rate, noise criterion, and sound transmission classification. In addition, sound equipment and music library standards are discussed and recommendations made.

As the major thrust of most performing arts schools is preprofessional training, the music curriculum involves the inclusion of courses leading to an understanding of all aspects of music. The curriculum should, according to Gray (1980), include courses in applied music technique, music theory and literature, performance, and production courses such as instrument care and recording techniques. For those students in related disciplines, such as musical theater, other non-musical courses are required.

Research results indicate that many arts school graduates pursue careers outside of the arts area (Carlisle, 1981; Curtis, 1986). Thus, the music curriculum must serve not only the students who will pursue music as a professional career, but also those who desire to become intelligent and perceptive music listeners (Mitchell, 1985). Courses should be designed to teach skills such as musical problem solving and critical thinking, as well as performance (DeTurk, 1989). All parts of the curriculum may not be in place initially, for the building of curriculum is like fitting together the pieces of a puzzle (Cox, Daniel, & Boston, 1985).

The lack of emphasis on personal creative expression, although not a unique problem to arts training, is an area of particular concern to musicians, because this is purported to be an important aspect of musical training (Sgorbati, 1985). Often a rote approach is employed in

music teaching that does not allow for or encourage musical creativity. Instead, the instruction focuses on recreating, not creating, although leading writers in the field of music education have stressed the need for the inclusion of creative activities in the music curriculum at all levels (Leonard & House, 1972; Hoffer, 1983).

The study of fine musical models from the past has many educational benefits. However, it should not, according to Sgorbati, exclude the development of personal creativity that is essential in true valuing of an art form (1985). In addition to a solid foundation in the technical skills needed to create music, the curriculum should allow the students to discover and explore their own potential and look at what makes their talent unique and special. Sgorbati also notes that, in experiencing personal creative expression, students will discover what additional technical training is needed to allow them to communicate their ideas fully, and they will seek that training. The motivation to seek that training comes from the students' desire to express their own musical ideas. In this way, the training becomes the servant of the creativity, rather than the other way around.

Sgorbati (1985) poses this question: "Where are the new composers, choreographers, and innovators in the fine arts?" (p. 47). It is essential that the curriculum of an arts school provide opportunity and encouragement for

personal expression. Through this approach creative and critical thinking and organizational skills are developed through awareness and artistic conception, as well as traditional training. Two purposes are served: added emphasis is given to the development of creative and critical thinking, and encouragement and opportunity are given to the composers and other creative artists of the future.

Undercofler (1988) states:

> The curriculum in arts high schools must reflect a complete arts education, one that provides learning experiences according to what the schools want the students to be able to do, what they want them to know, what they want them to value, and what they want them to be able to create. (p. 43)

A curriculum of this type in the performing arts high school will prepare students for further training at the college and professional levels, as well as a lifetime of perceptive music listening and enjoyment (Mitchell, 1985).

When designing the music curriculum in performing arts schools, it is also necessary to have a thorough understanding of the academic curriculum's standards and requirements for graduation. These requirements will impact significantly on the student's time and concentration in the arts area (George, 1985; Curtis, 1987). In addition, it is important to establish communication between arts and academic areas to ensure a continuity of purpose and curricular design (Undercofler, 1985). Students need to

experience a continuum of learning rather than a series of detached experiences. This continuity contributes to greater understanding of the commonalities between disciplines, and may help to eliminate the narrowness of the "performance career only" attitude toward professional involvement in the arts.

Gray (1980) stresses the importance of training in rhetoric for musicians. He notes that many artists "tend to be somewhat inarticulate in presenting and explaining their works orally or in written form" (p. 141). He suggests that elective courses in English composition, speech, and world history tailored to the needs of each arts area be offered to assist in the development of these skills.

Gray also emphasizes the importance of foreign language study for musicians. Courses in French, German, and Italian will be helpful to all musicians, as they will provide a command of the terms found in various musics. In addition, courses in foreign language diction for singers are needed to provide the skills necessary to perform the solo and choral repertoire.

The expertise of the music educators is needed in the design of the music curriculum. However, the responsibility for facilitating the needed communication between areas, as well as a unified vision of the entire program, lies largely with administrators. Administrators plan and maintain a full, balanced program of arts and academics for the

students. It has been found that many students who are talented in the arts may also be gifted academically (Kemp, 1981a, 1981b, 1982), and should be challenged in every course. A carefully planned curriculum allows students to develop their talents without limiting their options for success outside of the field of music (Gray, 1980).

Evaluation

Evaluation is necessary to determine the success and cost effectiveness of any program. However, evaluation of student progress in the arts is a complex and controversial educational issue (Daniel, 1984). Performance assessment in the arts is often seen as subjective and less rigorous than paper and pencil tests used in the other academic areas. Thus, assessment in the arts often commands less respect than that afforded to other forms of measurement. An examination of national assessment environment by Stiggins (1985) offers the following characteristics of testing that may serve as the basis for attitude toward assessment in the arts. Testing is seen as (a) a competitive enterprise--its purpose is to rank order students, (b) quantitative rather than qualitative--scores are necessary to rank order students, (c) single test scores are used to communicate complex human characteristics--efficiency, (d) objective and precise, and (e) easy to conduct and inexpensive.

The challenge for arts educators is to develop performance assessment based on systematic observation that

contains the characteristics previously cited as closely as possible without compromising the nature of the arts (Daniel, 1984). Systematic observation is a respected index of student achievement, and it usually results in clear goals and challenges for students of the arts, as well as increased respect for the evaluation methods in the arts. Through clarification of techniques and methods used to evaluate performance, useful studies may be conducted to evaluate teaching methods and procedures. Such studies may lead to more effective teaching and learning in the performing arts.

Although performance assessment in the arts has some of the same characteristics and procedures as paper and pencil assessment, there are some special qualities that should be noted when dealing with the measurement of artistic performance (Stiggins, 1985). Evaluation of artistic performance is necessarily judgmental in nature. Subjectivity is a source of potential bias that may be controlled through the use of experienced evaluators who are trained to apply a common standard or set of criteria for judging the performance (Castiglione, 1985). This process requires clear delineation of standards and criteria. Although many aspects of the artistic performance cannot be quantified, efforts may be made to verbalize qualitative expectations and standards that may be understood and appreciated by those expected to perform these standards.

Another point to consider in the evaluation of arts performance is the importance of supplying useful feedback to students on a daily basis in the classroom (Cox, Daniel, & Boston, 1985). Much attention and concern is given to the selection of judges for important competitions and festivals, but adequate attention should also be given to performance evaluation in the daily progress of the student. Arts school educators should have the ability to offer valid, sensitive criticism that is age and developmentally appropriate. They should be practiced performers in the area to be evaluated, and should be connoisseurs as well as critics (Eisner, 1983).

Evaluation in the arts faces not only the elusive nature of performance, but also the labor-intensive qualities inherent in the process (Stiggins, 1985). These considerations are related, in that differences in quality of performance may be a momentary phenomenon that can be recognized only by expert judges. This causes arts performance evaluation to be an expensive endeavor. For this reason, there is a great need to determine which areas of performance can only be evaluated through special procedures. In this way, funds may be properly applied so that invalid or unnecessary measures are not used merely because of a lack of understanding and poor use of resources. In the arts, as in many other curricular areas, there is no one best way to measure performance. According

to Castiglione (1985), "Nothing uniquely human is simple when examined carefully" (p. 32).

CHAPTER III
METHODOLOGY

Introduction

A description of the design of the study and a discussion of survey research are presented in this chapter. Criteria for selection of the sample used in this study, the development of the survey instrument, and the statistical analyses used are included in the description.

Survey Research

A survey is a type of study designed to determine the nature of what exists in a given state of affairs. A survey may be used for descriptive, explanatory, or exploratory purposes (Rabbie, 1983). It is useful for collection of original data in order to describe a population too large for direct observation.

Fugua, Hartman, and Brown (1982) report that survey research accounts for much of the literature in education. They also studied the depth and breadth of discussion of the survey technique in educational research textbooks and found that only scant attention was given to the topic. However, in actual practice surveys are used often in education. Fugua et al. (1982) conclude that more thorough coverage in the methods and proper uses of survey methodology is needed.

Survey research may also be appropriate to collection and sharing of information about new programs. One of the major advantages of the survey is its capacity for collecting information on a national level. In addition, survey research is valuable, not only for what it tells directly, but also for the implication for further research that it suggests. This second characteristic is often seen as the primary purpose of survey research (Trow, 1967).

Although survey research is useful for answering research questions in education, it is not infallible. Some of the most frequently cited problems are misuse and poor design (Babbie, 1983). As noted above, educational researchers may find poor discussion of the method in educational research textbooks, and need to look to other sources for complete instructions. Thorough discussions may be found in literature in the field of sociology (Babbie, 1983; Fink and Kosekoff; Fowler, 1988).

The primary problem with survey research is nonresponse, which may be a possible source of invalidity. A number of studies have addressed the problem of improving response rate. An overview and synthesis of related studies were presented by Fuqua, Hartman, and Brown (1982) to determine effective incentives for response. Follow-ups, preliminary contact, and money were the only incentives found to produce significant improvements in response rate.

Adams and Gale (1982) studied the relationship between length of the survey instrument and response rate, and found a nonlinear relationship. This result encourages that a researcher proceed with efforts to procure in-depth information through the survey. The additional information it provides usually makes the survey more useful, and has not been shown to have adverse effects on the response rate.

Survey research has been shown to be an effective means of collecting useful information about activities in education, and thus has been chosen for this study. Survey design must be planned carefully, based on clear, specific goals and a knowledge of the subjects to be surveyed. Information may be used to plan programs, improve instruction, and suggest avenues for future research.

Sample

In 1990 the membership of Network of Performing and Visual Arts Schools consisted of over 150 institutions and individuals. To obtain membership lists and information, this investigator joined Network as an individual member. This membership allowed access to both current and expired membership lists, and made it possible to identify the population for this study. After perusal of the lists, it appeared that approximately 76 institutional members were high schools for the performing arts. The remainder of the membership consisted of individual members and schools that did not have grades 9-12.

These 76 schools represent 34 states and are located in all geographic areas of the United States except Alaska and Hawaii. Although these latter states have individual members, it appears that no high schools for the performing arts currently exist there. The schools in the population represent both urban and rural states, and include the oldest and newest performing arts schools in the country.

Because of the small total population, the entire roster of performing arts high schools was surveyed. This procedure allowed the maximum amount of information to be gathered, and it involved the entire population rather than merely a representative sample. In addition, it was found that some of the schools in the population did not, in fact, meet the criteria for this study. Participating schools had to be high schools for the arts (9-12) with functioning music programs. The schools that did not meet these criteria were dropped from the data analysis. Of the original 76 schools in the population, 17 had to be dropped because they did not meet the criteria.

Design

This study focused on music programs in performing arts high schools. Respondents were the music department chairpersons in performing arts high schools. A number of central issues, identified through the review of literature, were included in the survey. Respondents were asked to respond to questions with information about the current

status of music programs in performing arts high schools. They were also asked to identify additional areas of concern, including advantages and disadvantages of performing arts schools.

Formal and informal interviews were also conducted in person and by telephone with arts schools administrators and music educators during spring and summer of 1990 to help identify pertinent issues for investigation. These persons included five arts school music educators known personally to this investigator, as well as the Executive Secretary of the Network of Performing and Visual Arts Schools. In addition, a review of the literature was conducted to determine the central issues to be investigated in this study. Respondents were asked to provide information with regard to the following topics: (a) type of school, (b) philosophy, (c) admission, (d) curriculum, (e) staffing, (f) facilities, (g) equipment and support materials, (h) budget, (i) relationship with professional music community, (j) policies, (k) additional information, (m) advantages, and (n) problems. Respondents were also asked to supply any additional information that they believed would clarify the description of music programs at their schools.

The survey instrument was field tested prior to the actual mailing. The researcher introduced the survey to three performing arts school music department chairpersons

for the purpose of administering the questions and discussing the instrument. Following this procedure, final adjustments were made to the instrument to ensure maximum possible clarity for the respondents.

Data Collection

The survey instrument was mailed to all of the 76 schools in the population. The mailing included a cover letter (see Appendix A) outlining the purposes of the study and an offer to share the results of the study with participants. In addition to the cover letter and survey instrument (see Appendix B), the mailing also included a postage-paid return envelope. Follow-up procedures included a reminder card sent two weeks after the original survey (see Appendix C), a second complete mailing two weeks after the reminder card (see Appendix D), and contact by phone to nonrespondents. These phone calls were conducted over a period of weeks during November and December, 1990. As of December 31, 1990, nonrespondents had been contacted at least twice by phone. In January and February, 1991, nonrespondents were asked to complete the survey over the phone, with this investigator recording the answers. One of the difficulties encountered in the phone calling was the inability to speak directly with music department chairpersons who were involved in student instruction. It was necessary, in many cases, to leave a message regarding the purpose of the phone call and to invite music department

chairpersons to call this investigator at a more convenient time. In each case, respondents were invited to reverse the charges, to avoid expense to respondents or schools.

Instrumentation

The survey instrument used in this study utilized both closed and open ended format. This combination was used to elicit the most information possible and yet facilitate tabulation and data analysis. The survey instrument (see Appendix B) consists of 13 categories of questions. These categories cover the central issues identified in the review of literature that are of concern to performing arts school educators.

The majority of questions are in the closed format. However, if the respondents' music programs do not fit into the prescribed categories, they may choose the "other" category and offer an explanation. Categories that rely mainly on open ended responses are as follows: (a) philosophy, (b) advantages, and (c) concerns. In addition, respondents were asked to list the courses and course materials used in curricular offerings of their music programs.

A category for additional information was included and provided an opportunity for respondents to send brochures, publicity, programs, applications, or any other material that they thought would be helpful to the researcher. Although these data were cumbersome to synthesize, the

resulting information offered insights that could not be obtained through the more succinct methods of data gathering.

Data Analysis

The raw data of each returned survey instrument were processed by hand. The small number of respondents, as well as the design of the survey instrument and the subject to be studied, necessitated this approach. Raw scores, percentages, and means were calculated by hand, calculator, or computer for use on the closed format questions. Data from each category of the survey instrument will be discussed in the following chapter, along with recommendations for arts school music programs, and areas for further research.

CHAPTER IV
PRESENTATION OF THE DATA

This chapter presents and analyzes the responses of music department chairpersons of performing and visual arts high schools in the United States. The responses obtained from these individuals were acquired through a questionnaire that solicited information about the following topics: (a) type of school, (b) philosophy, (c) admission, (d) curriculum, (e) staffing, (f) facilities, (g) equipment and support materials, (h) budget, (i) relationship with professional music community, (j) policies, (k) additional information, (l) advantages, and (m) problems.

A total of 76 questionnaires were mailed to music department chairpersons in performing and visual arts high schools. Through written responses and information gathered by telephone, it was determined that 17 of the original group were not qualified to participate in the study. The reasons included: (a) school identified was not a high school (9-12), (b) school identified was not an academic year school (summer only, or special one-week program), (c) school identified had no functioning music program, and (d) school identified was no longer operating. When these schools were deleted from the roster, the total number of possible responses was reduced to 59.

A total of 41 completed responses were received. Thus, the response rate was 69 percent. A list of schools completing the survey may be found in Appendix F. It should be noted that, although music department chairpersons endeavored to complete the questionnaire, some areas were omitted due to school policy about the disclosure of certain information. In spite of the investigator's assurance that no response would be identified at the school level, some respondents did not feel that they were able to provide information in selected areas. The sample size for each table is 41 schools (n=41).

Type of School

Information regarding the type of school revealed that great diversity exists in the complexion of music departments within performing arts high schools. Table 1 reflects the data relating to the above topic, and indicates that of the responding 41 schools, 4 are resident schools of the arts, 18 are nonresident full-day schools of the arts, 5 are nonresident half-day schools of the arts, 13 are schools-within-schools, and 1 school indicated an orientation not included in the questionnaire. This school indicated that the emphasis and structure of its program was to offer accelerated experiences and opportunities in both the arts and academics in a full-time setting.

Table 1

Type of School

Type	Percent of Responses
Resident	9.8%
Nonresident/full-day	43.9%
Nonresident/half-day	12.2%
School within-a-school	31.7%
Other	2.4%

It was revealed that the majority of performing arts high schools responding to the survey were considered to be magnet schools. Of the 41 respondents, 33 indicated that their schools were magnet schools, while only 8 responded that their programs were not classified as magnets. Table 2 depicts these data.

Table 2

Magnet School

Type	Percent of Responses
Yes	80.5%
No	19.5%

Information collected regarding the number of music students in performing arts high schools varied greatly. The music department chairpersons were asked to indicate the

number of music students by vocal or instrumental orientation. It was found that the number of vocal students ranged from 0 to 200, with an average of 77 students. The number of instrumental students ranged from 16 to 250, with an average of 87 students. Composition students were indicated in only 12 of the 41 responding schools. The number of students ranged from 1 to 15, with an average of only 7 students.

The total school size was also an area of great diversity, which may be attributed mainly to the existence of schools-within-schools. The total school size ranged from 110 to over 3000. The average school population was 586, but this figure is skewed considerably by the one school that indicated a population of over 3000 students. A more accurate indication of total school population may be seen in Table 3, which divides the schools into four population groupings: (a) 500 or less students, (b) 501-1000 students, (c) 1001-1500 students, and (d) 1501 or more students.

Table 3

School Size

Size	Percent of Responses
0-500 students	58.5%
501-1000 students	26.8%
1001-1500 students	7.3%
1501 or more students	4.9%
No response	2.4%

Purpose

The majority of music department chairpersons responding to the survey indicated that preprofessional training was the primary purpose of the school. When asked to rank order four choices of purpose (preprofessional, enrichment, desegregation, and public relations), 22 of the 41 respondents (53.7%) indicated preprofessional training as the first and main goal of the school. Enrichment received the next largest number of votes, with ten respondents (24.4%) indicating it as the primary purpose of the school. Desegregation received eight votes (19.5%) as the main purpose of the school. Public relations received no responses as the primary purpose of the school.

The majority of schools (26 of the 41 respondents) reported that a combination of purposes constituted the goal of the program. Only 15 of the respondents indicated a

single area as the main purpose of the school. These responses were divided between preprofessional training (8), desegregation (4), and enrichment (3).

In response to the open-ended question regarding philosophy of performing arts schools, information gathered reveals the deep commitment of arts school educators to the development and training of the performing artist as a whole human being. The majority of responses indicate an equal commitment to the arts and academics to afford the student the greatest number of career options. A number of schools noted the importance of providing high quality arts training while at the same time allowing the opportunity to enhance non-arts options. Whether students plan to make the arts a vocation or an avocation, performing arts schools employ a philosophy designed to allow them to take that next logical step after high school graduation.

The following are excerpts from performing arts high schools' philosophies:

> To help students develop artistically, whether they plan to pursue a career within the arts field or not. One of our goals is to equip the student to be an artist-scholar.
>
> The school aims to develop in students the value of their maximum academic and artistic potential through the rudiments of discipline, cooperation, and hard work which are necessary for success in academic and professional pursuits.
>
> Through staff dedication, student commitment, parental involvement, and community support, we challenge students to make arts and academics share center stage.

> The objective of the school is to offer professional preparation to exceptionally talented students planning to pursue a performing career.
>
> Students will best achieve the refinement and development of inherent talents and skills in a center designed for learning and performing these abilities.
>
> To bring students from varied racial backgrounds with a common bond of the performing arts. To upgrade and polish their talents and prepare them for a career in the arts.

A review of excerpts of the philosophies of performing arts high schools responding to the questionnaire revealed the variety of philosophies existing among the schools. Although the majority of schools stress arts and academics equally in order to prepare students for arts and non-arts career options, others admit and train students solely based upon potential as career performing artists.

Respondents were also asked to delineate the specific goals of the music departments in performing arts high schools in an open-ended question. The majority of respondents indicated that the goal of music departments in performing arts high schools was to make available opportunities for study and performance that are not available in the traditional high school setting. The majority of respondents also noted the need for comprehensive musicianship training. Through the offerings in these two areas, music departments believe that performing arts school programs can enable students to achieve the highest possible level of success in music. The

following are excerpts from music department chairpersons' statements on goals of music programs in performing arts high schools:

> To achieve the highest level of performance possible for high school age students. To foster a sense of community in and out of the school.
>
> To achieve the highest possible skill on their instrument and to provide job counseling and assistance in pursuing higher education.
>
> To provide in-depth course offerings, a schedule which affords more time in music than usual, and musical performance experiences beyond what are normally offered at the high school level. Interdisciplinary projects enable students to broaden their perspective to the entire arts program. To offer a comprehensive musicianship approach, the development of self-discipline through time management, the development of a sense of responsibility and value toward academic subject matter, the development of sensitivity and respect toward other people and the cultural diversity in our society.
>
> To understand and perform music at the highest possible level through in-depth training.
>
> To provide excellent individual training in instrument or voice. Performing groups are not the primary point of teaching. Performing groups are where students bring together their collective knowledge and training to produce music.
>
> To develop the student as a total musician and a functioning personality in society. The curriculum prepares the student for a vocation or avocation in the arts.
>
> To provide intensive training in all facets of music. To emphasize the individual.
>
> To develop and train musicians who are above all sensitive human beings.

A review of excerpts of goal statements provided by music department chairpersons of performing arts high

schools indicated the commitment toward the training of the total musician through the offering of in-depth training. Statements also revealed a commitment on the part of the arts school music staff to prepare students for lifelong participation and enjoyment of music, whether as a vocation or an avocation.

Admission

With regard to admission criteria, 32 of 41 music department chairpersons indicated that auditions were the primary consideration in selecting students for the arts school music program. In 4 of the schools surveyed, admission was open and students were selected primarily on the basis of interest. Only 1 school indicated that previous training was the first consideration in admitting students. Additionally, 1 school indicated that grade point average was the primary criterion. Further, 1 school reported that racial balance was the primary goal in selecting students for the arts school music program. Finally, 1 school indicated that interview and musical aptitude test consituted the basis for admitting students.

It was found that all schools employ a multi-faceted approach for selecting and admitting students to the arts school music program. Although the first priority varied among schools, the use of several areas for determining potential success was a common bond among schools. Many schools mentioned the attempt, through the multi-faceted

approach, to discover undeveloped as well as previously trained talent. A number of schools indicated the use of criteria other than audition, open, previous training, and grade point average. These included (a) racial balance, (b) references, (c) interview, (d) good attendance, (e) creative assignment, (f) placement test in music theory, and (g) musical aptitude test.

The data (Table 4) reveal that the majority of schools accept students from outside of the school district in which the particular arts school is located. Of the 41 responding schools, 34 reported acceptance of outside students, while only 7 indicated that students outside the school district were not accepted. The responding schools provided additional information that revealed that some schools charge a fee for out-of-district students. Further, some schools will only admit such students to remaining openings after all qualified students from within the school district have been admitted.

Table 4

Out-of-district Students

Policy	Percent of Responses
Accepted	82.9%
Not accepted	17.1%

Curriculum

Responses indicated that classes in music departments of performing arts high schools most often meet on a daily basis. Table 5 presents the data on this matter. Only 7 of the responding schools reported that music classes were structured in another way. The hours varied from 1 to 5 per week, depending on the nature of the class. This practice was similar in structure to college scheduling, with the number of hours based on the credit value of the particular course. Some schools also indicated the existence of special groups meeting before and after school in addition to the meeting of regular music classes on a daily basis.

Table 5

Music Class Schedule

Type	Percent of Responses
Daily	82.9%
Other	17.1%

Table 6 presents the information gathered with regard to areas of course offerings in music departments of performing arts high schools. Small performing ensembles are the curricular area most frequently offered, with 41 (100%) of responding schools reporting courses available in this area. Of the curricular areas listed in the questionnaire, conducting was the least often included by

music programs, with only 14 of the 41 responding schools offering courses in conducting. Curricular offerings in performing arts school music departments other than those included in the questionnaire were (a) recorder, (b) synthesizer, (c) solfege, (d) jazz arranging, (e) jazz improvisation, and (f) Eurhythmics.

Table 6

Music Curriculum

Courses	Percent of Responses
Large performing ensembles	82.9%
Small performing ensembles	100.0%
Applied music/small groups	70.7%
Applied music/private	68.3%
Music history	78.1%
Music theory	97.6%
Composition	70.7%
Keyboard	78.1%
Conducting	34.2%
Electronic music	53.7%
Computer-assisted instruction	56.1%
Other	14.6%

In performing arts schools offering applied music (34 of the 41 schools) responses indicated that the majority (28) offered applied music to all students, while only a few

(6) offered applied music to advanced students only. These data are reflected in Table 7.

Table 7

Applied Music Offered

Policy	Percent of Responses
To all students	68.3%
To advanced students only	14.6%

With regard to the inclusion of applied music as a class offering, a total of 19 schools reported that it was offered as a class, while the remaining schools indicated that it was offered as a "pull-out" program, after school program, or other. Responses in the other category included (a) lessons during the students' free period, and (b) lessons offered cooperatively with other institutions and scheduled at the students' convenience. These data are presented in Table 8. Total responses exceed 34, because of the combination of several types of programs in some schools.

Respondents were asked to provide course titles and textbooks used in music history and literature courses included in the music curriculum. The most frequently mentioned course title was simply "Music History." Other course titles included (a) New Music, (b) Jazz History,

Table 8

Applied Music Instruction

Type	Percent of Responses
Class	46.4%
Pull-out	24.4%
After school	26.8%
Other	4.9%

(c) Gregorian Chant/Renaissance, (d) Baroque-Mozart, (e) Beethoven Symphonies I-V, (f) Schubert-Mahler-20th Century, (g) History of Western Music, (h) The Musical Experience, (i) Music History and Literature, (j) Advanced Placement Music History and Literature, (k) Advanced Placement Music Listening and Literature, (l) Baroque-Classical, (m) Romantic-Modern, and (n) Music Laboratory.

Many schools mentioned the central place of specially prepared materials for use in Music History and Literature classes. These schools indicated that instructors were careful to select and prepare materials for their students designed to generate enthusiasm for the subject matter. The materials were used alone or in combination with published textbooks and support materials. A list of published materials used for music history and literature courses in performing arts high schools is contained in Appendix G.

Respondents suggested that music theory courses were central to the development of total musicianship. The most frequently noted course title was "Music Theory." Many schools employed sequenced programs in music theory such as "Music Theory I-IV." Other course titles included (a) Music Laboratory, (b) Advanced Placement Music Theory, (c) Ear Training and Solfege, (d) Remedial Music Theory, and (e) Jazz Theory. Again, respondents noted the importance of specially prepared materials by instructors in teaching the subject matter to high school students. A combination of published and instructor-prepared materials was most often used. A list of published materials used for the teaching of music theory in music departments of performing arts high schools is contained in Appendix H.

Composition courses offered included (a) Composition, (b) Composing Music I and II, (c) Composition I and II, and (d) Private Instruction in Composition. Instructors indicated that scores and teacher-prepared materials were the most important materials in the instruction of composition. Only one instructor indicated that a published textbook was used. This information is contained in Appendix I.

Keyboard courses offered were known under a variety of titles. No one particular course title emerged as the most frequently used. Keyboard courses included those designed for piano majors, such as applied music, and also courses to

enhance the keyboard skills of musicians specializing in strings, wind or vocal performance. Course titles included the following: (a) Piano/Keyboard, (b) Functional Piano, (c) Piano Performance I-IV, (d) Introduction to Jazz Piano, (e) Piano Techniques, (f) Applied Piano, (g) Class Piano, (h) Accompanying and Piano Ensemble, (i) Repertoire Class, (j) Keyboard I and II, (k) Piano Master Class, (l) Electronic Piano Lab, and (m) Beginning and Intermediate Keyboard. Instructors indicated that collections of masterworks were most frequently used for piano majors, while a number of different methods were employed for those studying piano as a secondary area. A list of published methods employed in keyboard classes is contained in Appendix J.

Conducting courses included (a) Conducting and (b) Private Conducting. No school reported the use of a published textbook. Instructors revealed that conducting was taught through the study of musical scores, with the aid of recordings.

Additional courses not included in the questionnaire were provided by the respondents. These courses included (a) Free Enterprise, (b) Jazz Improvisation, (c) Multicultural Musics, and (d) Electronic Music Lab. Schools reported the use of instructor-prepared materials as the primary resource. For jazz improvisation, instructors reported the use of published "fake books," as well as

instructional texts. A list of published materials reported by respondents is contained in Appendix K.

Staffing

Respondents indicated that music instructional staff was selected primarily by the school administrator in 35 schools. The district administrator selected staff in 5 other schools, with the remaining school (1) indicating that a combination process was employed to select music staff. Other areas of contribution to the selection process included the following: (a) department chair, (b) dean of music, (c) faculty, and (d) committee. These data are shown in Table 9.

Table 9

Music Staff Selection

Type	Percent of Responses
District administrator	12.2%
School administrator	85.4%
Other	2.4%

Information gathered regarding the number of music staff revealed a range of 1 to 10 full-time music instructors, and a range of 0 to 38 part-time faculty.

These faculty members were selected utilizing a variety of processes. Respondents were asked to indicate the criteria by which music faculty were selected. Although

interview was the most frequently occurring process, a combination of factors was studied in most cases when selecting music staff. Music department chairpersons delineated the following factors of the selection process: (a) interview, (b) resume, (c) visit-teaching, (d) audition, (e) recommendation, (f) member of local university faculty, (g) local professional, (h) background, and (i) personality.

The survey also sought information regarding the duties and responsibilities of artist-teachers in music departments of performing arts high schools. Table 10 shows the distribution of such duties. Of the 41 responding schools, 35 indicated the employment of artist-teachers. The total percentage exceeds 100%, because of the multiplicity of responsibilities for artist-teachers in some schools. The most frequent task of the artist-teacher was the teaching of applied music in private lessons. Other areas not mentioned in the questionnaire were provided by the respondents. These include (a) music theory, (b) music history, (c) composition, (d) accompanying, (e) chamber ensembles, (f) jazz groups, (g) administration, and (h) coaching.

Table 10

Artist-teacher Responsibilities

Type	Percent of Responses
Private lessons	71.5%
Conduct ensembles	45.8%
Other	31.5%

Respondents indicated that artist-teachers and regular full-time teachers worked together in the following ways: (a) cooperative assignments, such as working together on shows (b) the team approach, (c) faculty recitals, (d) meetings to plan students' repertoire, (e) assisting one another in large groups, and (f) guest-performing in classes.

The length of service of artist-teachers is shown in Table 11. Responses in this category indicate that, of the 35 schools that employed artist-teachers, 13 have an average service of five or more years, 11 employ artist-teachers for an average of three to four years, and 5 show one to two years as an average. One school indicated that artist-teachers are employed for an average of less than one year. Some of the responding schools are quite new, and thus the statistics may not depict the true employment pattern of artist-teachers. Additionally, five schools that employed artist-teachers did not respond to this question.

Table 11

Artist-teacher Length of Service

Length	Percent of Responses
Less than one year	2.8%
1-2 years	14.3%
3-4 years	31.4%
5 or more years	37.2%
No response	14.3%

Respondents were given the opportunity to delineate, in open-ended format, the advantages of the use of artist-teachers in music programs in performing arts high schools. The responses indicated that the primary purpose of the artist-teacher is to provide the greatest level of expertise and instruction available in a specialized area. Such teachers provide professional models for students and have current experience with what is required for success in music performance careers. Music department chairpersons also cited the mentor relationship that is often developed between student and performing artist as a major advantage in a program that employs artist-teachers. Additionally, respondents cited the advantage of part-time employment for artist-teachers. Practicing artists who want to contribute to the profession as teachers often have only limited hours in busy performance schedules, and part-time employment

offers the ideal opportunity to contribute to music education while maintaining performance careers.

The disadvantages of using artist-teachers cited by music department chairpersons may be classified in two general areas. The first of these is scheduling. Many artist-teachers are not available on a daily basis. They may have rotating commitments or seasons of the year when they are not available. Music department chairpersons cited this difficulty in scheduling as one of the main problems of employing artist-teachers. Respondents also cited the frustration of other music staff caused by scheduling problems as a difficulty.

The second general area in which respondents described disadvantages of the use of artist-teachers was lack of commitment to the overall program. Artist-teachers, according to respondents, often do not understand the philosophy of the program and its long-range goals. Furthermore, lack of communication and interaction between artist-teachers and regular full-time teachers was cited as part of this problem.

Schools have attempted to increase the effectiveness of music teaching and learning in specialized performing arts programs through the teaming of regular full-time teachers and artist-teachers. Although there are some problems, music department chairpersons indicated that they are

attempting to deal with these problems through increased communication and flexibility in scheduling.

Facilities

Table 12 presents the responses regarding the types of facilities utilized as arts schools. The results indicate that only three of the responding schools were built as arts schools, while the majority (25) were built as traditional schools and renovated. In the open format, 13 other situations were revealed, including (a) an arts school housed in a renovated funeral parlor, (b) an arts school housed in a renovated temple, (c) use of two university campuses and a YWCA, (d) combination of renovated warehouse, residence facility, business and storage space, (e) renovated house, (f) renovated hotel, and (g) traditional school but not renovated.

Table 12

Physical Plant

Type	Percent of Responses
Built as an arts school	7.3%
Renovated traditional school	61.0%
Other	31.7%

With regard to adequate large ensemble rehearsal space, Table 13 indicates that 27 of the schools had separate rehearsal rooms for band, chorus, and orchestra, while 12

indicated less than three large rehearsal rooms. Additionally, 2 others reported that large ensembles were not offered, thus the question was not applicable. For those schools indicating inadequate rehearsal space, music department chairpersons revealed that classes and rehearsals shared rooms and moved around according to scheduling. Respondents indicated dissatisfaction with the circumstances, but reported that they were able to work with the situation by sharing rooms. In one school it was indicated that orchestra was held in the cafeteria.

Table 13

Large Rehearsal Rooms

Type	Percent of Responses
Separate band, chorus, orchestra	65.9%
Other	29.3%
No response	4.8%

Practice room availability is depicted in Table 14. Adequate practice room facility was delineated in the questionnaire as one room for every 20 music students. Respondents in 20 schools indicated adequate practice rooms, while 21 schools reported less than adequate practice facilities. It was noted by one respondent that one practice room for every 20 music students is not enough in a performing arts school.

Table 14

Practice Room Availability

Number	Percent of Responses
1 for every 20 students	48.8%
Less than 1 for every 20 students	51.2%

Table 15 shows that an adequate performance hall was not available in nearly half of the performing arts schools surveyed. Respondents in 22 schools indicated satisfaction with the present concert hall, while 19 others indicated that other arrangements had to be made for performances of the arts school's music program. Although some of these campuses had concert halls, they were found to be inadequate for one or more of the following reasons: (a) acoustically poor, (b) too small, and (c) poor lighting. Respondents indicated that adequate performance facilities had to be rented, and often used churches, other schools, or art galleries for performances.

Table 15

Adequate Auditorium

Available On School Campus	Percent of Responses
Yes	53.7%
No	46.3%

The need most often cited by music department chairpersons was space. Also frequently mentioned were piano labs and good pianos, recording facilities, and electronic equipment.

Equipment and Support Materials

Table 16 reflects the responses of music department chairpersons with regard to the extent to which music students' needs are met in each equipment and materials area.

Table 16

Equipment and Support Materials

Type	Percent of Responses				
	None	Some	Adeq.	Exc.	No resp.
Textbooks	2.4%	21.9%	41.5%	26.8%	7.3%
Audio/Visual	4.8%	26.8%	34.2%	26.8%	7.3%
Sound recordings	0.0%	41.4%	31.7%	19.5%	7.3%
Video, filmstrips	9.8%	39.0%	21.9%	21.9%	7.3%
Musical instruments	2.4%	26.8%	39.0%	24.4%	7.3%
Costumes, uniforms	34.2%	17.1%	19.5%	21.9%	7.3%
Computers, software	9.8%	39.0%	14.6%	29.3%	7.3%
Electronic instruments	21.9%	31.7%	14.6%	24.4%	7.3%
Keyboards	7.3%	31.7%	21.9%	31.7%	7.3%

Adeq. = Adequate Exc. = Excellent

No resp. = No response

Although information was requested regarding budget figures for each performing arts school music department, results in this area are limited, because a number of schools were not able or willing to provide complete data. However, the range of responses can be reported, and may be of some use to music educators in planning and implementing performing arts school music programs.

The total yearly music budgets ranged from $700 to $75,000. The vocal budgets ranged from $300 to $12,000, while the instrumental budgets ranged from $500 to $15,000. Respondents indicated that from 0 to 100 per cent of the budget monies were provided by the local school district. In those cases where additional monies were raised, the following activities were used to obtain these funds: (a) grants, (b) fundraising, such as product and service sales, (c) patrons, (d) booster club, (e) concert admission fees, (f) donations, (g) lab fees from students, (h) foundation money, and (i) community support groups.

A total of 30 respondents (73.2%) indicated that a booster organization was utilized to support the school, while 11 respondents (26.8%) had no booster organization, as Table 17 indicates. Of the schools with booster organizations, six indicated that one organization supported the entire music department, while nine indicated separate organizations for band, chorus, and orchestra. In 15 schools, one organization supported the entire arts program.

Table 17

Booster Organization

Exists To Support School	Percent of Responses
Yes	73.2%
No	26.8%

Relationship with Professional Music Community

Table 18 reflects the frequency of activities that relate arts school music programs with professional music communities. The data reveal that master classes are the most frequent activities, followed by free concerts, scholarships, and financial aid. Additional information indicated that several responding schools had partnership programs with the local professional opera and symphony.

Table 18

Professional Musician Involvement

Type	Percent of Responses
Master classes	80.5%
Free concerts	68.3%
Scholarships	39.0%
Financial aid	14.6%
Other	12.2%

Policies

Information gathered revealed that the majority of schools required a minimum grade point average to participate in performances and/or continue in school. Table 19 shows that 30 schools (73.2%) required a minimum grade point average, while 11 schools (26.8%) did not. Of those schools requiring a minimum grade point average, the minimum ranged from 1.0 to 3.0 on a traditional 4.0 scale.

Table 19

Minimum GPA Requirement

Policy	Percent of Responses
Yes	73.2%
No	26.8%

When asked to indicate if the music department participated in contests and festivals, 32 respondents revealed that performing ensembles did participate in such activities, while 9 reported that they did not. This information is shown in Table 20. The number of contests and festivals per year in each school ranged from 1 to 20. Open-ended responses were solicited with regard to department policy for such events, and the information gathered revealed a great diversity in philosophies.

Table 20

Contests and Festivals

Participation Policy	Percent of Responses
Yes	78.1%
No	21.9%

Of those respondents who favored participation in contests and festivals, the majority indicated that such events were beneficial to students, as long as they were viewed in the proper perspective. They commented that contests and festivals were useful for the purpose of convincing others of the quality of the program. Additionally, the travel that accompanies such activities often attracts students, parents, and the community to support the program. Participation in contests and festivals was regarded by some respondents as an enlightening experience for students, as well as an integral part of the musical growth process. Some respondents further noted that participation in contests and festivals was useful for teaching responsibility through meeting goals and conforming to deadlines.

Some respondents did not favor participation in contests and festivals. They indicated that traditional contests and festivals are not best for educational purposes and may require shortchanging students in other areas of

music study. Information gathered reveals that contest and festival participation is required of all schools in some districts. In other cases it is viewed by music staff in some arts schools as "a necessary evil."

An area of extreme diversity was revealed when the number of public performances by student ensembles per year was compiled. It shows a range of 2 to 150 performances per year by musical ensembles in performing arts high schools, with an average of 51. A number of respondents reported that the number of performances varies greatly from year to year. Some respondents were not able to provide information in this area.

Policies on students working professionally while in school were classified into three categories, as Table 21 shows. Data revealed that 17 schools encourage students working as professionals while in school, while only 10 schools discourage or severely limit such employment. In 14 of the schools, there was no stated policy in this area.

Table 21

Student Professional Work Policy

Policy	Percent of Responses
Encouraged	41.5%
Discouraged	24.4%
No policy	34.1%

Advantages

Respondents were asked to supply information with regard to the advantages that are special to music programs in performing arts high schools. Although music department chairpersons expressed the ideas in many different ways, the responses dealt with two broad areas. These area are curriculum and learning environment.

Music department chairpersons expressed the belief that performing arts schools provide a well-rounded curriculum and an opportunity to develop students' musicality both individually and in large ensembles. As a result of the wide variety of course offerings in music, they stated, students' instructional needs are met more completely than is usually possible in traditional music programs. Additionally, the availability of private lessons at no charge in many arts schools provides quality instruction to students who might never have the opportunity due to financial limitations. Respondents also noted the advantages of exposure to current trends in music that is possible through the specialized programs in music at arts high schools.

The second category of responses of music department chairpersons dealt with the unique learning environment found in music programs in performing arts high schools. Advantages mentioned in this group included the one-on-one contact with artist-faculty and professionals in the field,

understanding and bond between students and teachers specializing in the same field, and peer competition. Respondents reported that the environment of many talented individuals motivates everyone. The sense of community and working toward similar goals help students to realize potential, as well as inspire confidence, cooperation, and mastery of skills needed for success.

Problems

Music department chairpersons cited several trends with regard to special problems indigenous to music programs in performing arts high schools. Although one respondent noted that problems were the same as in any successful school program, most respondents listed more than three problems commonly encountered in arts school music programs.

Lack of support from colleagues was reported as a difficulty by many music department chairpersons. Many teachers in traditional schools and private studios are unwilling to recommend students for arts school music programs because they do not want to lose these students. According to the results of this study, it would appear that this is still a major problem in locating and admitting talented students to arts school music programs.

The respondents also indicated a lack of real commitment to arts education from district school boards. They note that school boards are often more interested in

filling quotas for desegregation purposes than finding qualified students with a real interest in the arts.

Additionally, concern in the area of collegial support was noted with regard to the teaching team within the arts school. Respondents indicated that it is difficult to get teachers to be both team-oriented and yet specialized in their respective fields.

The lack of funds to support specialized music programs was mentioned often by respondents. Funding can be difficult for any school program, for money is always limited in school systems. However, respondents cited a lack of understanding as to the high cost of specialized music training on the part of school boards and communities. Respondents noted that this lack of understanding translated into inadequate facilities and equipment for arts school music programs. Money and space were problems mentioned by the majority of respondents.

Difficulties with scheduling and balance between arts and academics comprised the third major area of concern most often mentioned by respondents. Finding the appropriate balance between creative and technical work, as well as the balance of time spent on musical practice and academic homework is often difficult. This fact was mentioned as a particular problem for students who may have a long commute in order to reach the arts school.

CHAPTER V
CONCLUSIONS, PROPOSED STANDARDS FOR PERFORMING ARTS SCHOOL MUSIC PROGRAMS, AND RECOMMENDATIONS FOR FUTURE RESEARCH

Few research studies have been conducted about music departments in performing arts high schools. Therefore, research-based knowledge about these programs is limited. The purpose of this study was to provide information that would be of assistance to individuals involved in the planning and implementation of music programs in performing arts high schools.

Arts school music programs exist in such diverse settings that recommendations for a single model program may be of limited value. However, music department planners may draw on the available information that seems pertinent to the particular situation in their school system. For instance, schools that serve a magnet function may have certain guidelines that should be followed to receive continued funding. Such circumstances can have significant impact upon their admissions, programs, and policies.

In spite of the diversity of settings, a number of issues were found to be common among the music departments in performing arts high schools. The following section outlines and discusses these issues.

Conclusions

Arts school music programs are increasing in size and number in the United States. Many students are receiving high school diplomas from such schools, and are entering the music profession and higher education with the advantages provided by in-depth preprofessional training.

Although arts school music programs exist in various school settings and under various types of administrations, the data revealed similarities in program, school size, purpose, philosophy, music department goals, admission policies, curriculum, staffing, advantages, and problems. The conclusions based on the data are as follows:

1. The majority (80.5%) of schools were classified as magnet schools.

2. The majority of schools (58.5%) had a total school population of under five hundred students.

3. Preprofessional training was the most frequently cited purpose of the performing arts high school (53.7%), followed by enrichment (24.4%) and desegregation (19.5%).

4. Performing arts schools are deeply committed to the development and training of the performing artist as a whole human being. This includes comprehensive musicianship as well as academic excellence.

5. Music departments in performing arts high schools have as a goal the offering of in-depth musical training not usually available in traditional high school programs.

6. Music departments admit students based on a multi-faceted approach to selection. This includes two or more of the following: (a) audition, (b) previous training, (c) grade point average, (d) interest, (e) racial balance, (f) interview, (g) references, (h) attendance record, (i) creative assignment, (j) placement test in music theory, and (k) musical aptitude test.

7. Music classes most often meet on a daily basis (85.4%) and include a wide range of ensembles and music subjects designed to develop the complete musician.

8. The instructional staff members in music are usually selected by the school administrator (85.4%), and include a combination of full-time school system certified teachers and artist-teachers. Staff members are selected by a multi-facted approach which includes two or more of the following: (a) interview, (b) resume, (c) visit-teaching, (d) audition, (e) recommendation, (f) university affiliation, (g) professional affiliation, (h) background, and (i) personality.

9. Artist-teachers are most frequently responsible for instruction in applied music (71.5%). Although they are noted as professional models for students, their employment frequently causes difficulties in scheduling and faculty communication.

10. Music departments in performing arts high schools are most frequently housed in renovated traditional school facilities (61%) that do not have adequate space for teaching and performing.

11. The high cost of specialized music instruction is difficult to justify to school boards and communities. In the majority of cases, outside sources such as booster clubs (73.2%), foundations, fundraising, and donations were required to supplement the funds provided by the school district.

12. Most performing arts schools enjoy a relationship with the professional music community through master classes (80.5%), free concerts (68.3%), scholarships (39%) and financial aid (14.6%), and partnership programs with opera companies and symphonies.

13. Music departments were found to have several school policies in common. Most arts schools require a minimum grade point average for the student to continue in the arts school (73.2%). The majority of schools (78.1%) participate in contests and festivals, although not all think that such experiences are educationally sound.

14. Respondents cited the in-depth curriculum as a major advantage of music programs in performing arts high schools. Further, many noted that the special learning environment of the performing arts school contributed to a

sense of community and common goals that led to optimum motivation for both faculty and students.

15. Major problems most frequently cited by respondents were classified into three categories. First, it was noted that lack of support from colleagues in the music profession often caused problems in locating and admitting qualified students to arts school music programs. Second, a lack of funds and space was evident in many schools. Finally, the difficulties with scheduling and balance between arts and academics were noted often as areas of concern.

Proposed Standards for Performing Arts School Music Programs

The purpose of this study was to provide data and recommendations that would serve as guides to persons planning and implementing music programs in performing arts high schools. Information has been drawn from this study, state and national documents, and a review of the literature to provide the basis for proposed standards in each area of the music program in performing arts high schools.

Type of School

Based upon the results of this study and review of the literature, it is recommended that an independent facility for performing arts schools be secured, rather than utilizing a school-within-a-school format. Arts schools seem to function more effectively in an independent educational setting. This allows more freedom in

establishing program goals, and it also creates less difficulty between traditional and arts school music programs. Arts school students have more opportunities to enjoy a sense of community as well as the educational benefits that a smaller school population and student-teacher ratio affords.

Arts schools should be established as full-day schools. This contributes to the sense of community experienced by students and staff. In addition, it eliminates the need for transportation of students during the instructional day, and allows more time to be spent in arts classes.

The magnet schools movement in public school systems may be effective in increasing the number and quality of arts schools. Care should be taken to develop a quality program of preprofessional training beyond that which is offered in the arts programs of traditional schools. It is also essential that music programs in traditional schools be preserved.

Music Educators National Conference has recently addressed the development of performing arts schools and its impact upon music programs in traditional schools (National Executive Board of MENC, 1991). The following excerpt from its statement of beliefs reflects the current position of MENC on the topic:

> The Music Educators National Conference supports the establishment of magnet schools in the arts provided that they do not result in a reduction in the the quantity or quality of music instruction in other schools. MENC opposes the establishment of magnet schools in the arts when the net effect is a reduction in access to a balanced program of music instruction for the remaining students. (p. 4)

This statement reflects the concern of the music education profession that not all school systems have the resources to support such schools. Adequate finances must be provided to all music programs in the system. In addition, the system must be large enough to provide an adequate number of students from which to draw.

Philosophy

The philosophy of performing arts high schools is a most important matter to be considered in the establishment of such schools. To be viable and useful, the philosophy should be based upon the educational mission of the school district, the needs of the local community, and the individual educational needs and desires of the students. The individuals and organizations involved in the implementation and operation of performing arts schools should be considered when developing the philosophy.

The inclusion of community, school district, staff, and students in formulating an arts school philosophy is necessary, not only for the varied perspectives brought to the process, but also for the sense of ownership felt by the participants in developing "their" school. The inclusion

felt by participants may lead to the manifestation of the philosophy in every facet of the school program. Without the manifestation of the philosophy in the actual program of the school, a philosophy is no more than space in the curriculum guide that bears little relationship to the actual educational activities.

The music department's goals and objectives should be an extension of the overall school philosophy. Goals should include the development of appreciation and lifelong enjoyment of music, career education with regard to arts and non-arts career options, and the appreciation of and ability to assess one's own musical talent and potential. Music departments should also seek to develop students in the personal qualities that are essential for career success. These areas include self-discipline, dedication, and cooperation.

Admission

Data gathered for this study indicate that a multi-faceted approach to student admission is widely accepted and practiced. The use of this approach should be structured according to the philosophy and goals in place for each performing arts high school. It is particularly important that the procedure discover potential as well as previously trained talent.

The following considerations are recommended for all performing arts schools: audition, interest, interview,

previous training, grade point average, attendance records, musical aptitude tests, and recommendations. By weighting and ranking these factors according to the goals of the school, music department chairpersons will be more able to choose students who will benefit from and succeed in performing arts school music programs.

Curriculum

Based on the results of this study, a basic curriculum for music majors in performing arts high schools can be developed. Although music departments in performing arts high schools vary greatly in terms of funding, setting, and staffing, the philosophy statements uncovered in this study indicate that these schools share a common goal: a comprehensive education that provides students with the largest number of music and non-music career options.

Therefore, it is important that performing arts school graduates receive high-quality preparation in non-arts academic subjects. The program should be college-preparatory in nature and follow district or state guidelines for programs in this area.

Furthermore, graduates of performing arts school music programs should receive an endorsement on their diplomas or special performing arts diplomas when arts requirements of the program are met. Such recognition identifies the graduates as having completed a particular set of requirements.

The music curriculum of performing arts high schools should offer both structure in the core courses and choices among music electives. In this way music educators in performing arts school settings can ensure that the students receive a comprehensive and systematic program of music study, and, at the same time, develop individual talents and interests in music.

The school day should include at least seven instructional periods; less than seven make it nearly impossible to complete nonmusic academic requirements and still offer students an adequate education in music. States vary with regard to graduation requirements, and some arts schools have implemented an eight-period day to fulfill such requirements.

To receive the endorsement or performing arts diploma in music, students should enter the music program not later than the tenth-grade level. The proposed curriculum suggested here is designed as a four-year sequence. Those entering the program after the tenth-grade year would have to show prior proficiency in required subjects to earn the performing arts diploma.

The curriculum should be designed in three "streams": (a) vocal (b) instrumental, and (c) keyboard. The basic requirements are designed to develop comprehensive musicianship through participation and successful completion

of courses in five areas: (a) Music theory (b) Music history (c) Applied music (d) Ensemble, and (e) Keyboard.

Music majors should spend two to three periods per day in music courses. Some students may have more hours to spend in music if academic requirements are met early or through alternative means such as summer school. Students who have extra time should explore additional music courses, both within or outside of their major.

The following curricular program is the recommended basic music courses for arts school music majors based on this study:

Vocal Major

Grade 9
1. Choral Ensemble
2. Keyboard I

Grade 10
1. Choral Ensemble
2. Music Theory I
3. Vocal Techniques (Class Voice)

Note: Piano proficiency required before end of grade 10.

Grade 11
1. Choral Ensemble
2. Music Theory II
3. Additional ensemble or approved elective

Grade 12
1. Choral Ensemble
2. Music Appreciation or Music History
3. Additional ensemble or approved elective

Note: Students in grade 9-12 study applied music as a pull-out program and pass a jury examination at the end of each semester.

Instrumental Major

Grade 9
1. Instrumental Ensemble
2. Keyboard I

Grade 10
1. Instrumental Ensemble
2. Music Theory I
3. Instrumental Techniques (Chamber/Group applied music) Small ensemble groupings of like instruments

Note: Piano proficiency required before end of grade 10.

Grade 11
1. Instrumental Ensemble
2. Music Theory II
3. Additional ensemble or approved elective

Grade 12
1. Instrumental Ensemble
2. Music Appreciation or Music History
3. Additional ensemble or approved elective

Note: Students in grade 9-12 study applied music as a pull-out program and pass a jury examination at the end of each semester.

Keyboard Major

Grade 9
1. Choral or Instrumental Ensemble
2. Advanced Keyboard

Grade 10
1. Choral or Instrumental Ensemble
2. Music Theory I
3. Advanced Keyboard

Note: Piano proficiency required before end of grade 10.

Grade 11
1. Choral or Instrumental Ensemble
2. Music Theory II
3. Advanced Keyboard

Grade 12
1. Choral or Instrumental Ensemble
2. Music Appreciation or Music History
3. Advanced Keyboard

Note: Advanced Keyboard consists of master classes, private lessons, instruction in accompanying choral and instrumental solos and ensembles, and piano ensemble. Students must pass a jury examination at the end of each semester.

According to results of this investigation, the content of courses offered in arts school music programs varies widely. To provide a more uniform understanding of the skills to be acquired through successful completion of an arts school music course of study, guidelines and standards need to be established for the curricula of such schools. A number of documents now exist that may be applied to develop standards and course requirements for arts schools music programs. Until such time as the Network of Performing and Visual Arts Schools completes its work toward an accrediting document, the following recommendations are offered.

Students in grades 9-12 who complete arts school music courses in choral music should be able to demonstrate competency in the areas outlined in The School Music Program: Descriptions and Standards (MENC, 1986b). These areas include general objectives classified according to making music, understanding music, and valuing music. Skills in these three areas may also be enhanced and further developed in other music courses.

For non-keyboard majors, functional keyboard skills developed in keyboard courses should include the ability to play simple accompaniments and solo literature, as well as scales and technical exercises at a rudimentary level. Non-keyboard majors should also be required to learn to improvise simple accompaniments and transpose at the keyboard. These skills should form the foundation for the

piano proficiency required of all music majors in performing arts schools.

Arts high school music students who complete courses in instrumental ensembles such as band and orchestra should be also able to demonstrate competency in the areas of making music, understanding music, and valuing music as outlined in The School Music Program: Descriptions and Standards (MENC, 1986b). These competencies may be attained in both large and small ensembles, and may be enhanced by learning in other music courses.

The two-year music theory sequence recommended for music majors in arts school music programs should be college preparatory in nature, and it should provide students with the background for success in the rigors of the typical college music theory program, including studies in ear training, keyboard harmony, and part-writing. The theory sequence should go beyond the rudiments of music taught in the music theory courses usually offered in traditional school music programs. A sequential course of study that may be successfully adapted for use in performing arts school music programs has recently been developed by the Florida State Music Teachers Association (Udell, Maskin, & Sugalski, 1989). The program is designed for use by vocal, keyboard, and other instrumental students to prepare for success on music theory placement examinations when entering a college or conservatory.

The Florida State Music Teachers Association (FSMTA) music theory program is divided into twelve levels and includes requirements and tests for both written and aural music theory. The first eight to nine levels are rudimentary, and they are tailored to meet the needs of all music students. Those students who plan to make music their profession are also encouraged to complete levels ten through twelve to prepare for college or conservatory entrance.

To adapt the FSMTA course of study to the two-year music theory sequence, persons developing the curriculum should have the first eight levels serve as the content for Music Theory I, while levels nine through twelve are the content for Music Theory II. Students should also be encouraged to enroll in Advanced Placement Music Theory during the senior year. Guidelines are available from the national program in Advanced Placement study for high school students, and, in most schools, additional funds are available to implement such programs.

The arts school music program requirements in music history should include the understanding and valuing of music through the knowledge of its historical context. Students should demonstrate, both aurally and in written form, an understanding of musical form and style. A balanced program of study should be offered, one that surveys the history of music and prepares the students for

in-depth study of music history at the college level. Students who have extra time and have completed the required music history course or have a more advanced background in music history should be encoraged to enroll in Advanced Placement Music History. This specialized and accelerated course offers additional challenges to the more advanced student as well as the opportunity to earn college credit.

Courses in Vocal Techniques, Instrumental Techniques, Advanced Keyboard, and Applied Music should develop students' skills in solo and small ensemble performance. In-depth study of performance practice, vocal and instrumental repertoire, performance anxiety, concert and recital etiquette, and other special topics should be included in such courses. Special lecturers and guest artists should address topics intrinsic to the performance area, or provide mini-courses in important areas where instructional time does not allow these to be included as separate courses in the curriculum. These topics might include diction for singers, vocal health, performance-related injuries, instrument care and repair, and music career education.

Standards should also be established for progression in applied music. The jury may serve as the exam of each semester, and should be heard by several faculty members in the applied area. Guidelines for study and performance repertoire may be adapted from a number of documents already

in use by private teachers in preparing students for music study at the college level, such as the FSMTA Handbook of Student Activities (1989) which includes vocal and instrumental requirements for students studying applied music. Arts school music programs should utilize this or a similar document in order to establish a sequence for instruction in applied music.

The implementation of the program guidelines may serve as a first step toward the commonality in standards and expectancies of music department graduates of performing arts high schools. A well-rounded performing arts school music curriculum should include training in the skills needed by students to understand, perform, and create music.

Staffing

Staff with specialized training and experience is needed to implement the music program goals and curriculum offerings of the performing arts high school. Chairpersons of music departments in performing arts high schools reported in the survey that a combination of regular full-time certified teachers and part-time artist-teachers provided the best instruction.

Music instructional staff should be selected by performing arts school administrators who are knowledgable regarding the job descriptions under consideration. Administrators should also be able to recognize and judge those musical and educational skills needed to successfully

fulfill the responsibilities of instructional positions. Administrators should employ a multi-faceted approach to selecting music instructional staff. The factors may be weighted according to the job description, and should include performance ability, pedagogical experience, and ability to communicate with and respond to the needs of high school students.

Music department administrators need to encourage adequate communication between full-time and part-time music instructional staff. Communication is often a problem cited by music department chairpersons, and it may contribute to fragmentation of music department goals and programs if not considered. Staff meetings that include sharing of ideas and emphasize communication between staff members should help to alleviate this problem.

Facilities

Many performing arts high schools exist in less than adequate facilities; yet, they appear to produce excellent results. The quality of the program is largely determined by the interaction between students and instructional staff. Facilities mainly make achieving success easier or more difficult. Adequate facilities can substantially benefit performing arts school music programs.

The need for individualized and small group instruction in addition to classroom and large ensemble experience requires special facilities in performing arts school music

departments. Although the student population is seldom as large as that assumed in The School Music Program: Descriptions and Standards (MENC, 1986b), it is recommended that music programs in performing arts high schools endeavor to achieve at least the facilities standards described for a quality program. In addition, the amount of individualized practice facilities and private studio space should be increased according to staff and student needs. The facilities must provide a learning environment that supports and nurtures students seeking preprofessional training in music.

Equipment and Support Materials

Many performing arts school music programs have existed only a few years and thus they have had little time to secure the necessary materials for quality instructional programs. School districts should provide the materials required to achieve program goals and they should also provide the necessary funds to purchase and maintain needed equipment. Standards for materials and equipment necesssary to a quality music program may be developed according to the recommendations of the MENC Committee on Standards, which are published in The School Music Program: Descriptions and Standards (MENC, 1986b).

In addition to these standards, the special needs of performing arts high school music programs should include a library of music that includes solo repertoire for voice and

instruments, additional holdings in small ensemble literature, support materials for music history and music theory courses, and computer-assisted instruction.

Music department chairpersons should keep abreast of developments in music technology to ensure that necessary equipment and support materials are available to provide relevant learning experiences utilizing computer-assisted instruction and electronic music applications. Related activities should include experience in music sequencing, music printing, music performance, and music composition. The field is ever-changing, and it is important that arts school music programs provide students with experiential learning that utilizes the most current equipment and techniques.

Budget

Schools districts that decide to establish performing arts school music programs should be aware of the cost of providing preprofessional training for music students. Sufficient funding is necessary, both in the planning stages and the ongoing operation of the school.

When philosophy and music department goals have been established, music department chairpersons should develop budgets that support the attainment of such goals, and such budgets then need to be funded.

Students should not be expected to raise the monies necessary to meet basic instructional needs. If additional

monies are needed for special projects, such as musical productions or travel to festivals and competitions, these funds may be acquired through corporate and community support. Students should be encouraged to concentrate on the fulfillment of educational goals rather than door-to-door sales and solicitation of contributions.

If students must be involved in fundraising for extracurricular activities, it is recommended that the music department make every effort to include music-performing as a part of the process. Such activities may include concert contributions or pledges for participation in rehearsals or practice time. The expectations for academic and musical success are more than enough to consume the time and concentration of high school students.

Relationship with Professional Music Community

It is essential that students seeking preprofessional training in music be introduced to the professional music community. Such contacts provide students with a realistic view of career options and the personal, musical, and financial rewards inherent in a music career.

Performing arts high schools are usually located in metropolitan areas that provide access to professional music communities. If such experiences are not available locally, it is recommended that music departments in performing arts high schools provide field trips that offer contact with the music profession and regularly invite music professionals to

campus. Master classes, clinics, and workshops with professional musicians provide a level of training and perspective that is central to the goals of preprofessional training in music.

The professional music community may also be willing to provide support for the performing arts school music department in the form of scholarships and financial aid. Additionally, the establishment of apprentice or mentoring programs with local opera companies and symphonies may provide music students with experience in the professional world. The relationship that then develops between present and future professional musicians provides an important link of past and future musical tradition.

Policies

Performing arts school music programs are unique, and such programs contain a number of circumstances not always present in traditional school music programs. Such circumstances include the importance of academic eligibility, frequency of student performances, and students working professionally as musicians while in school. It is necessary for teachers and administrators to anticipate these situations, and to provide policy statements with regard to the department's position in such matters.

It is recommended that arts school music programs require students to maintain a minimum grade point average to continue in the school. This recommendation benefits

both the students and the schools. Additionally, it benefits students who are preparing for college entrance and must compete with students whose main concentration is academics.

With regard to student performances, it is recommended that strict guidelines about acceptable type and frequency be delineated. Any exceptions should be carefully considered. An arts school often becomes a public relations vehicle for the school system, and teachers should be judicious in their acceptance of off-campus performances.

Guidelines for Performances of School Music Groups: Expectations and Limitations (MENC, 1986a) should serve as the framework by which arts school music programs structure their performance calendars. The field of entertainment still belongs to the professional musician, while the main goal of the arts school is education.

MENC recommends no more than approximately sixty performances per year by the music department of a school as a guideline. This number includes performances and evaluation festivals for all of the department's musical ensembles, including band, chorus, orchestra, and adjunct groups such as chamber groups and small ensembles. MENC encourages participation in evaluation festivals offered by the state music educators associations. National and international music festivals promoted by commercial enterprises are not recommended. Schools should ensure that

the objectives of commercial festivals are aligned with the educational objectives of the schools when considering performance and adjudication at these festivals.

Based upon the results of this study, it is recommended that arts school music departments examine carefully the position taken by the school with regard to students working professionally as musicians while in school. Although this may not be an issue in some areas, certain locations may offer numerous opportunites for the talented students of the arts school to be employed as musicians.

The basic position of the music department should be that those opportunities that enhance the musical education of the students should be encouraged. The school can be held accountable only for activities it arranges, not for what a students does on his or her own time. Administrators and teachers should keep in mind that the primary "job" of the high school musician is to be a successful student, and should encourage parents and students to do the same. It is this attitude that paves the way for lifelong progress and success in the music profession.

Recommendations for Future Research

Based on the results of this study, the following recommendations for further research are presented.

1. Studies should be undertaken to determine the success and career paths of music department students after graduation from performing arts high schools.

2. Audition requirements for entry into music programs of performing arts high schools should be examined. This study should include repertoire requirements as well as the actual process and the weighting of the various factors considered in admission.

3. Manuals should be prepared as resources for music department chairpersons in performing arts high schools. Subjects of the manuals should include curriculum, staff and student selection, public relations and communication, and funding.

4. A basic program of requirements for music majors in performing arts high schools should be developed. Such a document would encourage uniformity in standards among arts schools. The foundational curriculum developed as a result of this study may serve as a first step toward this goal.

The rapid development of performing arts high schools in the past two decades has opened new and exciting educational opportunities for music students. A primary goal of such schools should be to ensure that all students are receiving adequate preparation for career goals in the music profession. The information gathered in this study and others like it can help to provide the basis for standards and unified programs throughout the arts schools, thus offering a quality education for future musical performers and consumers.

APPENDIX A
COVER LETTER

September 7, 1990

Dear Music Department Chairperson:

I am conducting a doctoral dissertation research project in which the music department chairpersons of performing arts high schools are being surveyed to determine policies and practices. The areas to be assessed include philosophy, admission, curriculum, staffing. facilities, and budget. These areas have been selected for investigation in order to provide current information for arts school music educators as they initiate and continue music programs in performing arts high schools.

The survey will take approximately 30 minutes to complete. As a member of the Network of Performing and Visual Arts Schools, I am aware of the many challenges and responsibilities facing educators in special schools for the arts. I know that your schedules are busy, and I appreciate your contribution to this project. The information that you provide will allow me to produce an in-depth study of music programs in performing arts high schools. I hope that this document will help to fulfill the needs of school music administrators as they plan and implement performing arts school music programs.

The project will focus on the arts school music program in grades 9-12. The attached survey instrument has been sent to performing arts high schools drawn from the membership list of Network of Performing and Visual Arts Schools. Your response by September 30, 1990, would be most appreciated. All responses will be held in the strictest of confidence, and in no case will the final results be identified at the school level.

If you have any questions with regard to this study, please feel free to call me collect at 407-586-6477 during evening hours. Again, your cooperation in completing the survey is most appreciated. Please include a request in writing with your survey if you desire to receive the results of this research project.

Thank you very much for your assistance.

Sincerely,

Jerri Goffe
Doctoral Candidate

APPENDIX B
SURVEY

Name_____Title_____

School_____

Address_____

City, State, Zip_____

Telephone_____ Age of School_____years

1. TYPE OF SCHOOL

   A. Which of the following types best describes your school?

      ____resident school for the arts

      ____non-resident full-day school for the arts

      ____non-resident half-day school for the arts

      ____arts school within-a-school

      ____other, please explain

   B. A magnet school is designed to draw students by the offering of specialized or innovative educational programs. Is your school considered a magnet?

      ____yes

      ____no

   C. Number of MUSIC students in your school

      ____vocal

      ____instrumental

      ____composition

   D. TOTAL number of students in your school

      ____

2. PHILOSOPHY

A. What is the main purpose of your school? Choose ONE. If more than one applies, rank order those items (1,2,3, etc.).

____Preprofessional training in the arts

____Enrichment

____Desegregation

____Public relations for the school system

B. What is the philosophy of your school? (You may attach to this questionnaire the mission statement or published goals in addition to your personal statement).

C. As music department chairperson, how would you describe the specific goals of the music department?

3. ADMISSION

A. Indicate the criteria by which students are admitted to the music program in your school. Choose one. If more than one applies, rank order those items (1, 2, 3, etc.).

____audition

____open (no audition, first come, first served)

____previous training required

____grade point average

____other, please explain

B. If your admission process involves more than one of the criteria listed above, briefly describe your process below.

C. Does your school accept students from outside of your school district?

____yes

____no

4. CURRICULUM

A. Music classes meet

____daily

____other, please explain

B. Place a check next to those courses that are included in your curriculum.

____large performing ensembles

____small performing ensembles

____applied music lessons in small groups

____applied music lessons in private

____music history and literature

____music theory

____composition

____keyboard (piano skills)

____conducting

____electronic music

____computer-assisted instruction

____other, list below

C. If APPLIED MUSIC is offered, complete the following:

1. Applied music is offered to

____all music students

____more advanced students only

2. Students attend applied music lessons

____as a scheduled class in the school day

____as a "pull-out" program that requires them to miss another class

____after school

____other, please explain

D. If MUSIC HISTORY AND LITERATURE is offered, list the course titles below and state the textbooks and materials used in each.

Course title	Textbook/Materials

E. If MUSIC THEORY is offered, list the course titles below and state the textbooks and materials used in each.

Course title	Textbook/Materials

F. If COMPOSITION is offered, list the course titles below and state the textbooks and materials used in each.

Course title	Textbook/Materials

G. If KEYBOARD is offered, list the course titles below and state the textbooks and materials used in each.

Course title Textbook/Materials

H. If CONDUCTING is offered, list the course titles below and state the textbooks and materials used in each.

Course title Textbook/Materials

I. If OTHER courses are offered, list the course titles below and state the textbooks and materials used in each.

Course title Textbook/Materials

J. IMPORTANT!! ALL SCHOOLS include a complete list of music courses offered with COURSE DESCRIPTIONS. The appropriate pages from your school's curriculum guide will probably contain the necessary information. Also, add any information that may help to clarify the course content. In particular,

the percentage of preprofessional training and creativity/discovery learning will be investigated in this study.

5. STAFFING

A. Music staff are selected primarily by

___district administrator

___school administrator

B. How many instructors are on the music staff?

____full-time, certified teachers

____part-time artist-teachers

C. If artist-teachers are used, briefly explain how they are selected.

D. Which of the following best describe the responsibilities of artist-teachers in your school?

____private lessons

____conduct ensembles

____other, please explain

E. In what ways (if any) do the regular and artist teachers work together? (Team teaching, meetings, etc.) Please explain.

F. What is the average length of continuous service of an artist-teacher in your school?

_____less than 1 year _____3-4 years

_____1-2 years _____5 or more years

G. Cite the major advantages of the use of artist-teachers in your music program.

H. Cite the major disadvantages of the use of artist-teachers in your music program.

6. FACILITIES

A. Which of the following best describes your school?

____physical plant was built as an arts school

____physical plant was built as a traditional school and renovated to be an arts school

____other, please explain

B. Does your school have separate rooms provided for band, chorus, and orchestra rehearsals?

____yes

____no, please explain

C. Does your school have at least one practice room for each 20 students enrolled in the music program?

____yes

____no, please explain

D. Does your school have an auditorium or concert hall adequate for performances with sufficient space and lighting and good acoustics?

____yes

____no

If no, please explain how and where performances take place.

E. Briefly describe other areas in which facilities are inadequate to meet the needs of the music students.

7. EQUIPMENT AND SUPPORT MATERIALS

For each area, check the appropriate space that describes the extent to which the music students' needs are met by your school's music program:

	None	Some	Adeq.	Exc.
A. Textbooks	____	____	_____	____
B. Audio/Video Equipment	____	____	_____	____
C. Sound recordings	____	____	_____	____
D. Videotapes, filmstrips	____	____	_____	____
E. Musical instruments	____	____	_____	____
F. Costumes, uniforms	____	____	_____	____
G. Computers, software	____	____	_____	____
H. Electronic instruments	____	____	_____	____
I. Keyboards	____	____	_____	____

8. BUDGET

A. Total yearly budget for MUSIC department _____

Distribution: Vocal_____Instrumental_____

Attach a copy of Music Department budget.

B. Percentage provided by the school district_____

C. List, in order of amount, the activities that provide the rest of the funding for your music department.

D. Do you have a booster or parent organization?

____yes

____no

If yes, which of the following best describes your organization?

____one organization for the whole music department

____separate organizations according to performance area

9. RELATIONSHIP WITH PROFESSIONAL MUSIC COMMUNITY

Rank order the following ways in which professional musicians provide support for your school's music program:

____master classes, clinics, workshops

____free admission to concerts

____scholarships

____financial support

____other, please explain

10. POLICIES

A. Is a minimum grade point average required to participate in performances and/or continue in the school?

____yes If yes, what is it? _____

____no

B. Do the band, chorus, and orchestra participate in contests and adjudication festivals?

____yes If yes, how many per year? ____

____no

C. Briefly explain the music department's position regarding these experiences.

D. What is the total number of public performances presented per year by all of your school's musical ensembles? _____

E. What is the music department's policy on students working professionally while in school?

11. ADDITIONAL INFORMATION

Please provide any additional information that you feel would be helpful in understanding your music program.

12. ADVANTAGES

List three or more advantages that you feel are special to the music program in the performing arts high school.

13. PROBLEMS

List three or more problems that you feel are special to the operation of the music program in the performing arts high school.

APPENDIX C
FOLLOW-UP 1

September 30, 1990

Dear Colleague:

On September, 7, a questionnaire was mailed to your school seeking information regarding music programs in performing arts high schools. As yet, your response has not been received. Your response to this survey is very important and will help to close the information gap which exists concerning the planning and implementation of music programs in performing arts high schools.

Please take the time to complete and mail the survey today. Your response is crucial to the success of this study. If you have already returned the survey, please accept my thanks and appreciation. An additional copy of the questionnaire can be provided to you if you misplaced or never received it.

Sincerely,

Jerri Goffe
Doctoral Candidate

APPENDIX D
FOLLOW-UP 2

October 14, 1990

Dear Music Department Chairperson:

Recently I sent a questionnaire to your school seeking information about the planning, implementation, and operation of music departments in performing arts high schools. The responses received have been enthusiastic and quite informative. These responses will help to expand the information base available to assist in the planning of music departments in new performing arts high schools.

Because I have not yet received a response from your school, I am sending you a second copy of the questionnaire and postage-paid return envelope. Your contribution to this study will benefit educators and students in performing arts high schools. As a Network member, I know that your time is very valuable. The questionnaire will take only thirty minutes to complete, and will provide valuable in-depth information to this study.

The data will help to contribute to the growing body of knowledge about the performing arts school. I'm sure you will agree that your school should be represented in this exciting new study. Therefore, please include any additional information that describes your school and its music program.

Please take the time to fill out and return the enclosed questionnaire today. Thank you for your cooperation.

Sincerely,

Jerri Goffe
Doctoral Candidate

APPENDIX E
LIST OF PERFORMING ARTS HIGH SCHOOLS EXTRACTED FROM THE MEMBERSHIP LIST OF NETWORK OF PERFORMING AND VISUAL ARTS SCHOOLS

ALABAMA

Alabama School of Fine Arts
820 N. 18th Street
Birmingham, AL 35203

Carver Creative and Performing Arts
2001 West Fairview Avenue
Montgomery, AL 36108-4199

ARIZONA

South Mountain High School
5401 S. 7th Street
Phoenix, AZ 85339

ARKANSAS

Parkview Fine Arts Magnet High School
2501 Barrow Road
Little Rock, AR 72204

CALIFORNIA

California Institute of the Arts
24700 McBean Parkway
Valencia, CA 91355

Chula Vista High School
820 Fourth Avenue
Chula Vista, CA 92011

Crosswoods Schools
1714 Twenty-first St.
Santa Monica, CA 90404

Idyllwild School of Music and the Arts
P. O. Box 38
Idyllwild, CA 92349

Los Angeles H.S. for the Arts
5151 State University Drive
Los Angeles, CA 90032

O'Farrell School for Creative and Performing Arts
Ole Kittleson
San Diego, CA 92114

Orange County H.S. of the Arts
3591 Cerritos Avenue
Los Alamitos, CA 90720

Roosevelt School of the Arts
4250 E. Tulare
Fresno, CA 93702

San Diego School of Creative and Performing Arts
2425 Dusk Drive
San Diego, CA 92139-2412

School of the Arts
555 Portola Drive
San Francisco. CA 94131

COLORADO

Colorado H.S. for the Performing Arts
6322 S. Poplar Court
Englewood, CO 80111

CONNECTICUT

Educational Center for the Arts
55 Audubon Street
New Haven, CT 06511

Greater Hartford Academy of Performing Arts
235 Whetherfield Avenue
Hartford, CT 06114

DELAWARE

Governor's School for Excellence
820 French Street
Wilmington, DE 19801

DISTRICT OF COLUMBIA

Duke Ellington School of the Arts
3500 R Street, NW
Washington, DC 20001

Fillmore Arts Center
35th & S Streets, NW
Washington, DC 20007

FLORIDA

Douglas Anderson School of the Arts
2445 San Diego Road
Jacksonville, FL 32207

Harrison Arts Center
750 Hollingsworth Road
Lakeland, FL 33801

New World School of the Arts
401 NE 2nd Avenue
Miami, FL 33132

Pinellas County Center for the Arts
850 34th Street South
St. Petersburg, FL 33711

GEORGIA

Northside School of the Arts
2875 Northside Drive
Atlanta, GA 30305

ILLINOIS

The Chicago Academy for the Arts
718 West Adams
Chicago, IL 60606

INDIANA

Emerson School for Visual and Performing Arts
716 East 7th Avenue
Gary, IN 46402

Park Tudor School
7200 N. College Avenue
Indianapolis, IN 46240

KENTUCKY

Youth Performing Arts School
1517 South Second Street
Louisville, KY 40208

LOUISIANA

Louisiana School for Math, Science, & the Arts
715 College Avenue
Natchitoches, LA 71457

New Orleans Center for Creative Arts
6048 Perrier Street
New Orleans, LA 70118

MARYLAND

Baltimore School for the Arts
712 Cathedral Street
Baltimore, MD 21201

Bethesda Academy of Performing Arts
7300 Whittier Blvd.
Bethesda, MD 20817

MASSACHUSETTS

Walnut Hill School for the Performing Arts
12 Highland Street
Natick, MA 01760

MICHIGAN

Creative & Performing Arts High School
8900 Newburgh Road
Livonia, MI 48150

Flint School School of Performing Arts
1025 East Kearsley
Flint, MI 48503

Interlochen Arts Academy
P. O. Box 199
Interlochen, MI 49643-0199

Saginaw Center for the Arts and Sciences
115 West Genesee
Saginaw, MI

MINNESOTA

Minnesota Center for Arts Education
6125 Olson Memorial Hwy
Golden Valley, MN 55422-4928

Minnesota Conservatory of Performing Arts
213 E. 4th Street
St. Paul, MN 55101

MISSISSIPPI

Academic and Performing Arts Complex
1120 Riverside Drive
Jackson, MS 39202

MISSOURI

Central Visual & Performing Arts High School
3616 North Garrison Avenue
St. Louis, MO 63107

Longfellow School-Visual Performing Arts
2830 Holmes
Kansas City, MO 64109

Paseo Academy of Fine and Performing Arts
1936 Summit
Kansas City, MO 64108

Visual & Performing Arts Center, Shaw School
5329 Columbia
St. Louis, MO 63139

NEW JERSEY

Mercer County School of Performing Arts
P. O. Box B. AV -210
Trenton, NJ 08609

New Jersey School of the Arts
225 West State Street
Trenton, NJ 08625

Performing Arts at Somerset
P. O. Box 6350
North Bridge St & Vogt Sr
Bridgewater, NJ 08809

Red Bank Regional High School Performing Arts Program
101 Ridge Road
Little Silver, NJ 07739

Montclair High School of Performing Arts
100 Chestnut Street
Montclair, NJ 07042

NEW YORK

Buffalo Academy for Visual & Performing Arts
333 Clinton Street
Buffalo, NY 14204

Enrico Fermi School of the Performing Arts
27 Poplar Street
Yonkers, NY 10701

LaGuardia High School of Music, Art, & Performing Arts
100 Amsterdam Avenue
New York, NY 10023

School of the Arts at Monroe
494 Averill Avenue
Rochester, NY 14607

NORTH CAROLINA

North Carolina School of the Arts
1636 Normandy Lane
Winston-Salem, NC 27103

NORTH DAKOTA

Trollwood Performing Arts School
1420 North 8th Street
Fargo, ND 58102

OHIO

Cleveland School of the Arts
2064 Stearns Road
Cleveland, OH 44106

Colonel White High School for Performing Arts
501 Niagara
Dayton, OH 45405

Pleasant View School for the Arts
3000 Columbus Road, N.E.
Canton, OH 44705

School for Creative & Performing Arts
1310 Sycamore Street
Cincinnati, OH 45210

OREGON

Jefferson Performing Arts Center
5210 N. Kerby Street
Portland, OR 97217

PENNSYLVANIA

Erie School for Performing & Visual Arts
3325 Cherry Street
Erie, PA 16508

Pittsburgh High School for the Performing & Creative Arts
925 Brushton Avenue
Pittsburg, PA 15208

Roger School for Creative & Performing Arts
5525 Columbo Street
Pittsburgh, PA 15201

Performing Arts School of Philadelphia
42nd and Spruce Streets
Philadelphia, PA 19104

SOUTH CAROLINA

Fine Arts Center, Greenville County
1613 W. Washington Road
Greenville, SC 29607

South Carolina Governor's School of the Arts
P. O. Box 2848
Greenville, SC 29602

TENNESSEE

Germantown High School
7653 Old Poplar Pike
Germantown, TN 38138

School of Performing Arts at Chattanooga High
1301 Dallas Road
Chattanooga, TN 37405

TEXAS

Booker T. Washington H.S. of Performing & Visual Arts
2501 Flora Street
Dallas, TX 75201

High School for Performing and Visual Arts
4001 Stanford Street
Houston, TX 77006

UTAH

Spar Foundation School of Performing Arts
1396 Arlington Drive
Salt Lake City, UT 84103

VIRGINIA

Virginia Governor's Magnet School for the Arts
c/o Old Dominion University
Norfolk, VA 23529-0556

WASHINGTON

The Northwest School of the Arts
1415 Summit Avenue
Seattle, WA 98122

WISCONSIN

Elm Creative Arts School
2626 West Garfield
Milwaukee, WI 53205

Milwaukee High School of the Arts
2300 West Highland Avenue
Milwaukee, WI 53233

APPENDIX F
LIST OF SCHOOLS COMPLETING THE SURVEY

ALABAMA

Alabama School of Fine Arts
Andrea C. Nelson, Chairperson
(205)-252-9240

Carver Creative and Performing Arts Center
Marifran Casey, Choral Director
(205)-269-3813

ARIZONA

South Mountain High School
Tony Sheck, Teacher
(602)-271-2838

CALIFORNIA

Crossroads Schools
Betty Walsh, Music Department Chairperson
(213)-829-7391

Los Angeles High School for the Arts
John Waddell, Music Department Chairperson
(213)-343-2659

Roosevelt School of the Arts
Randy G. Hyatt, Choral Director
(209)-441-6803

San Diego School of Creative and Performing Arts
Gail McKinney, Music Department Chairperson
(619)-286-4943

School of the Arts - San Francisco
Gerald Pannane, Instrumental Music Teacher
(415)-695-5720

COLORADO

Colorado High School for the Performing Arts
Seth Rossman, President
(303)-779-5053

CONNECTICUT

Greater Hartford Academy of the Performing Arts
Peter Peluso, Music Department Chairperson
(203)-522-8335

Educational Center for the Arts
J. Caldwell, Music Department Chairperson
(203)-777-5451

FLORIDA

Douglas Anderson School of the Arts
R. Wayne Bailey, Music Department Chairperson
(904)-396-7038

Harrison Arts Center
Judy McLaurin, Vocal Director
(813)-682-4419

New World School of the Arts
Tallulah Brown, Administrative Assistant to the Dean
(305)-347-3609

GEORGIA

Northside School of the Arts
William G. Fensmore, Instructional Coordinator
(404)-355-7815

INDIANA

Emerson School for the Visual and Performing Arts
Ray Scott, Arts Coordinator
(219)-886-6555

KENTUCKY

Youth Performing Arts School
Robert L. Bischof, Music Department Chairperson
(502)-473-8355

LOUISIANA

Louisiana School for Math, Science, and the Arts
Patrick Widhalm, Creative and Performing Arts Chair
(318)-357-3176

New Orleans Center for Creative Arts
Dr. Bert Braud, Music Department Chairperson
(504)-899-0055

MARYLAND

Baltimore School for the Arts
Margaret Lindsay-Johnson, Coordinator of Voice
(301)-396-1166

MASSACHUSETTS

Walnut Hill School of the Performing Arts
Douglas Warthen, Music Department Chairperson
(508)-653-4312

MICHIGAN

Creative and Performing Arts High School
Steven Kosinsky, Music Department Chairperson
(313)-523-8841

MINNESOTA

Minnesota Center for Arts Education
Dr. Pam Paulson, Music and Dance Programs Director
(612)-591-4700

MISSOURI

Central Visual and Performing Arts High School
Yvonne Ellis, Music Department Chairperson
(314)-371-1045

Paseo Academy of Fine and Performing Arts
Kathy Tosolini, Program Administrator
(816)-871-7916

NEW JERSEY

Red Bank Regional High School
Wayne R. Rose, Director of Performing Arts
(201)-842-8000

School of Performing Arts - Montclair High School
Jim Wasko, Music Department Chairperson
(201)-783-8889

NEW YORK

Buffalo Academy for Visual and Performing Arts
Ben Boyer, Music Department Chairperson
(716)-852-8667

School of the Arts
Dr. Jonathan Kroger, Music Department Chairperson
(716)-325-7594

OHIO

Cleveland School of the Arts
William Wood, Music Department Chairperson
(216)-791-2496

Colonel White High School of the Arts
Kathy Mecoli. Artistic Director
(513)-278-1033

School for Creative and Performing Arts
Steve Berry, Music Department Chairperson
(513)-632-5901

OREGON

Jefferson High School
Stanley G. Roork, Music Department Chairperson
(503)-280-5180

PENNSYLVANIA

Pittsburgh High School for the Performing and Creative Arts
John Garrick, Music Department Chairperson
(412)-247-7868

SOUTH CAROLINA

Fine Arts Center of Greenville County
Michael V. Rice, Voice Instructor
(803)-235-9687

TENNESSEE

Germantown High School
Sara Savell, Music Department Chairperson
(901)-755-7775

School of Performing Arts at Chattanooga High School
Kathy Allison, Performing Arts Director
(615)-757-5132

TEXAS

Booker T. Washington High School
for the Visual and Performing Arts
Douglas T. Cornell, Coordinator of Music
(214)-720-7317

High School for the Performing and Visual Arts
Dr. Robert Morgan, Instrumental Music Chairperson
(713)-522-9289

VIRGINIA

Governor's Magnet School for the Arts
Raymond Pancarowicz, Music Department Chairperson
(804)-451-4711

WASHINGTON

Northwest School of the Arts
Floyd Standifer, Music Department Chairperson
(206)-682-7309

APPENDIX G
MUSIC HISTORY AND LITERATURE TEXTBOOKS

Coker, J. (1978). Listening to jazz. Englewood Cliffs, NJ: Prentice-Hall.

Davison, A. T. & Apel, W. (1974). Historical anthology of music. London: Oxford University Press.

Grout, D. J. (1973). A history of western music (rev. ed.). New York: Norton.

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Salzman, E. (1969). Twentieth-century music: An introduction. Englewood Cliffs, NJ: Prentice-Hall.

Todd, R. L. (1990). The musical art: An introduction to western music. Belmont, CA: Wadsworth.

APPENDIX H
MUSIC THEORY TEXTBOOKS

Benward, B. (1965). Sightsinging complete. Dubuque, IA: Brown.

Benward, B. (1969). Workbook in ear training (2nd ed.). Dubuque, IA: Brown.

Burkhart, C. (1972). Anthology for musical analysis (2nd ed.). New York: Holt, Rinehart and Winston.

Cole, S. W. (1909). Melodia: A comprehensive course in sightsinging (solfeggio). Bryn Mawr, PA: Presser.

Cooper, P. (1973). Perspectives in music theory: a historical-analytical approach. New York: Harper and Row.

Green, D. M. (1979). Form in tonal music: An introduction to analysis (2nd ed.). Troy, MO: Holt, Rinehart and Winston.

Harder, P. O. (1977). Harmonic materials in tonal music (3rd ed.). Boston: Allyn and Bacon.

Hindemith, P. (1969). Elementary training for musicians (2nd ed.). New York: Schott.

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Persichetti, V. (1961). Twentieth century harmony: Creative aspects and practice. New York: Norton.

Peters, C. S. & Yoder, P. (1963). Master theory, 6 books. San Diego, CA: Kjos.

Piston, W. (1947). Counterpoint. New York: Norton.

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Spencer, P. (1989). Practice of harmony (2nd ed.). Englewood Cliffs, NJ: Prentice-Hall.

APPENDIX I
COMPOSITION TEXTBOOKS

Russo, W. (1983). Composing music: A new approach. Englewood Cliffs, NJ: Prentice-Hall.

APPENDIX J
KEYBOARD TEXTBOOKS

Aaron, M. (1945). Michael Aaron piano course. Miami, FL: CPP/Belwin.

Bastien, J. (1977). The older beginner piano course. San Diego, CA: Kjos.

Glover, D. C. (1967). David Carr Glover piano library. Miami, FL: CPP/Belwin.

Hanon, C. L. (1928). The virtuoso pianist. New York: G. Schirmer.

Pace, R. (1979). Robert Pace music series. New York: G. Schirmer.

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Baker, D. (1979). Jazz etudes: Bb instruments. New Albany, IN: J. Aebersold.

Baker, D. (1979). Jazz etudes: C bass instruments. New Albany, IN: J. Aebersold.

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BIOGRAPHICAL SKETCH

Jerri Goffe was born in Bethesda, Maryland, on April 9, 1955, the daughter of Camille H. and John Q. Goffe. After spending her formative years in the Palm Beach County, Florida, public schools, she graduated from John I. Leonard High School. She attended Florida Atlantic University and the University of Florida, where she graduated in 1976 with a Bachelor of Music Education degree. Further study in choral conducting continued at the University of Miami and Westminster Choir College. She returned to the University of Florida, where she received the Doctor of Philosophy in music education in 1991. She has served as middle and high school choral director at six schools in Florida and maintains a private studio in piano and voice. She is married to Scott W. Leland of Lantana, Florida, and is the mother of one daughter, Ashley E. Leland.

Permanent address: 1223 Palama Way
Lantana, Florida 33462-4150

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

Charles R. Hoffer, Chair
Professor of Music

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

Russell L. Robinson
Associate Professor of Music

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

John R. Grigsby
Professor of Music

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

David Z. Kushner
Professor of Music

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

Budd A. Udell
Professor of Music

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

Robert E. Jester
Associate Professor of Foundations of Education

This dissertation was submitted to the Graduate Faculty of the College of Fine Arts and to the Graduate School and was accepted as partial fulfillment of the requirements for the degree of Doctor of Philosophy.

August 1991

Dean, College of Fine Arts

Dean, Graduate School

UNIVERSITY OF FLORIDA
3 1262 08554 3022